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**UNITED STATES APPLICATION**

**FOR**

**GRANT OF LETTERS PATENT**

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**FOR**

**~~MUSIC TEACHING SYSTEM AND METHOD~~  
MUSIC LEARNING AND PLAYING SYSTEM AND METHOD**

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1 MUSIC TEACHING SYSTEM AND METHOD TITLE: MUSIC LEARNING AND  
2 PLAYING SYSTEM AND METHOD

3 BACKGROUND OF THE INVENTION

4 (1) FIELD OF THE INVENTION BACKGROUND—Field of Invention

5 The present invention relates generally to music learning and, more particularly,  
6 to a music learning system for facilitating the learning of the structures of music and the  
7 playing of instruments.

8 (2) DESCRIPTION OF THE PRIOR ART BACKGROUND—Prior Art

9 Typically, the learning of music involves the memorization of standard musical  
10 composition structure and notation. The information derived therefrom is then applied to  
11 a musical instrument to enable the execution of a musical composition. Many prior art  
12 systems have been devised to facilitate this learning.

13 U.S. Patents #6,057,501 and #5,540,132, issued May 2, 2000 and July 30, 1996,  
14 respectively, to Hale for *Method and Apparatus for Teaching Musical Notation to Young*  
15 *Children* teaches describes a method of for identifying musical notation that matches by  
16 matching each Western musical alphabet note with a different objects to which have has  
17 been assigned a different distinct colors. As has been done before in other systems that  
18 are such as those cited hereinafter, the objects in this case invention are named such that  
19 each of their names have a beginning begins with a different letter of the musical  
20 alphabet. This beginning letter is used to connect each object to a musical note via the  
21 common beginning letter of the object name and the musical note name. Then the The  
22 objects are then used to connect the notes to the selected distinct colors that are not  
23 purposefully named such that their names begin with the common letter. The objective is  
24 to associate color to the notes in order to learn and remember expedite the learning and

1 remembering of the notes. As a main part of the preferred embodiment of the invention,  
2 and as another mnemonic device to aid in the remembering of the objects, each of the  
3 objects has been developed into a 3-dimensional puppet cartoon character that is  
4 endowed with a distinctly identifiable personality characteristic to assist in remembering  
5 the objects.

6 This system, ~~although seemingly facilitating memorization, actually designed to~~  
7 aid in making easier mental connections between note locations on a keyboard and note  
8 symbols on a staff, requires the student to memorize several layers an unnecessary layer  
9 of associations toward that goal. First, one must memorize the names of the objects, then  
10 the names of their assigned colors, and then make a connection to the notes via the  
11 objects, since it is the objects that have the direct connection to the notes ~~via the naming~~  
12 their names. In the ~~specific representation preferred embodiment~~ of the invention, there  
13 is evidence ~~of showing how every any extra connecting layer can create learning hurdles~~  
14 ~~rather than expediting learning~~ inadvertently broaden the opportunity to create confusion.  
15 For example, The the object names used presented often ~~not only does do~~ not readily  
16 provoke a mental image of the colors that they are designated to represent paired with,  
17 but and further, can even lead the student astray. For example, the object "grapes"  
18 represents is paired with "green," yet "grape" is a color usually associated with "purple,"  
19 which also happens to be another color of the preferred embodiment. ~~Then there is~~ The  
20 the object "fruit," represents which is paired with "purple," and yet "fruit" ~~has a naturally~~  
21 provokes an association to with many different fruit colors. ~~Another~~ The object, "Easter  
22 egg," represents "yellow," ~~but yet "Easter egg" actually customarily~~ has an association  
23 with an arbitrary myriad of colors, since individual Easter eggs are often colored with  
24 more than one color.

1       The other objects of the Hale's example invention preferred embodiment, beyond  
2 those cited in the previous paragraph, relate fairly well to the colors they are associated  
3 paired with, but there still ereateremains an unnecessary extra layer away from the goal  
4 of precisely connecting note names to note symbols on musical compositions and to note  
5 locations on instruments via color. For even if all the objects always provoked the mental  
6 image of the proper color, it still would be necessary to remember which color goes with  
7 which object, though the colors have no precise connector to the objects, e.g., "brown" is  
8 paired with "donut" which is paired with "D"; this can be confusing. To add to the  
9 inadvertently created confusion, there are two colors named beginning with the letter  
10 "B," "brown," and "blue"; thus these, and other such incidental associations that might  
11 occur from such randomly named colors, must be discounted.

12       The Further, Hale's system according to Hale is somewhat cumbersomeunwieldy  
13 in that it apparently requires the creation of new objects for each note. For example,  
14 there is a "crabapple" cited for middle "C", and a "cherry" for the "C" above middle "C".  
15 In addition, Hale suggests, without being specific, that sharps and flats be represented by  
16 some variation of these object shapes. Because there are no examples given beyond the  
17 eight objects Hales teaches described, this would mean, for example, that for the entire  
18 piano keyboard one would have to create and memorize ~~80~~ eighty more, appropriate,  
19 colored objects that, as specified, occurring naturally in the color represented, beyond the  
20 eight described. This would be even more complicated if one keeps to a theme and these  
21 ~~80~~ eighty new objects must be fruits, in keeping with Hale's the preferred example. Hale  
22 ~~further~~ Still further, it is states stated that musical scores could be created with the colored  
23 notes symbols, and that note locations on instruments ~~are to~~ may be marked with colored  
24 scale letters. There is, however, no provision for the representation of a particular note's

1 pitch change on these colored note scores and instrument note location markers. For  
2 example, one must identify which "red" "C" note is being represented on a score or an  
3 instrument, the "crabapple "C"," the "cherry "C"," or one of the other "red" object "C"'s  
4 that must be created and remembered, etc. Finally, Hales describes, but does not  
5 demonstrate, how the note location markers might be applied to an instrument.

6 U.S. Patent #1,526,547, issued February 17, 1925 to Hughey for *Instruction*  
7 *Setteaches describes* a system set up as a chart on which ~~a representation is represented of~~  
8 a keyboard, and three staves, ~~and a pitch-marker duration line is represented.~~ Distinctly  
9 different Colored colored note location markers, in the form of of stickers for  
10 representing each of the seven scale natural notes, are placed on the represented keyboard  
11 white keys. ~~No solution for identifying the sharp/flat black keys is shown.~~ In praetice,  
12 these The stickers are each then matched by color to note symbols ~~locations~~ on the first  
13 staff staves of the chart. ~~that~~ On the first staff, the note symbols are identified ~~with~~ by  
14 colored pushpins thumbtacks on which are hung. ~~Same-colored bird images may be~~  
15 ~~hung on these pushpins.~~ Next, on the second staff the ~~stickers~~ note symbols are  
16 ~~matched identified to~~ by colored thumbtacks alone, ~~at note symbol locations on the second~~  
17 ~~staff.~~ and ~~— Lastly on the third staff,~~ the ~~stickers~~ note symbols are ~~matched~~ identified to  
18 by colored standard staff note symbols ~~that are actually colored, that have on the final~~  
19 ~~staff.~~ ~~In addition to the above, pitch-marker duration images accompanying strips are~~  
20 ~~provided to which graphically show portray note time durations.~~

21 Hughey's system is more layered than necessary. ~~in that~~ One one must ~~relate~~ learn  
22 both arbitrary color to and object names, and match them to the note letter names of  
23 music. ~~In addition, although~~ Other than being colored the same, there is no direct  
24 connection between the colors, objects, and notes ~~are colored the same, there is no other~~

1 ~~connection to the names of the notes, such as a common beginning letter of the beginning~~  
2 ~~of each of the names of the colors and/or objects and each of the note letter names. such~~  
3 ~~as the naming of the objects or colors so that the first letter of these would match the~~  
4 ~~seven letter names of the musical alphabet. Hughey's~~ The system also makes no  
5 provision for differentiating the specific octave location pitch of a particular note so that  
6 it is clear which colored note location marker on the keyboard matches which colored  
7 note symbol on the staff. Hughey's system is also limited to use as a music instruction  
8 chart, making it rather inflexible, and not readily adaptable ~~for~~ into other forms such as  
9 more sophisticated manifestations that would appeal to adults, or to usage on a variety of  
10 instruments in combination with a variety of musical composition manifestations.  
11 Finally, Hughey's system does not use color to ~~indicate~~ identify other musical structures  
12 such as the compositional keys, or sharps and flats of key signatures.

13 U.S. Patent #5,546,843, issued August 20, 1996 to Degaard for *Piano Key*  
14 *Identification System* ~~teaches~~ describes a system ~~the labeling of that marks piano~~  
15 keyboard keys each with a note location sticker that relates the keyboard key to the note  
16 symbols on a grand staff by marking. The keyboard key sticker has on it a representation  
17 of a five line staff, the a-clef symbol ~~that the keyboard key's note is in~~, a whole note in  
18 ~~its proper location on the staff representation~~, the note's letter name, and the solfege for  
19 the note. ~~Thus, the keys are related to the grand staff by marking~~. This system is limited  
20 to use with a keyboard, or an instrument with large note locations, since the note location  
21 ~~markers~~ stickers must be large enough to legibly accommodate the required information  
22 as described above. ~~staff lines, clef symbols, etc. Also, the~~ The system is also limited in  
23 that it uses no color. ~~Because of this, the system is limited. The~~ Its duotone black and

1 white as ~~described in the specification~~ doesn't differentiate elements addressed by the  
2 system in the way ~~the use of color can~~ does.

3 In Degaard's system ~~The~~ the note location ~~markers~~ stickers ~~represent~~ show whole  
4 note symbols at what appears to be the beginning of the staff because of the note's  
5 symbol's proximity to the clef sign. This is somewhat misleading when one is attempting  
6 to ~~locate~~ pair a note key marked with one of the stickers ~~on a keyboard that corresponds to~~  
7 a note symbol on a musical composition, since most note symbols on a musical  
8 composition are not next to the clef sign. ~~The~~ Further, Degaard's system seems to be  
9 restricted to the key of "C" or "A" minor. For example, the whole note symbols on the  
10 instrument note location marker ~~stickers~~ is are shown always sitting next to a clef sign  
11 that shows no sharps or flats of a time key signature, thus indicating the key of "C" or  
12 "A" minor. ~~This leads one to possibly think that the note can be matched with only~~  
13 ~~compositional notes in the key of "C" or "A" minor.~~ And, again, As as represented, the  
14 system can be used only for the compositional key of "C," since the "DO" solfege term  
15 of the instrument note location ~~markers~~ stickers is on the "C" note key, "RE" is on the  
16 "D" note key, etc. For this system to work for another compositional key of, say, "D,"  
17 "DO" would need to be on the "D" note location marker, "RE" on the "E" marker, etc.  
18 Finally, the instrument note location ~~marker~~ sticker description makes no allowances for  
19 ledger notes other than the "middle C" shown, as ~~The~~ the markers stickers are described  
20 only as having only five staff lines.

21 U.S. Patent #2,447,213, issued August 17, 1948 to Sledge for *Musical*  
22 *Educational Appliance* ~~teaches~~ describes an apparatus designed to teach the simple  
23 rudiments of music. ~~on which~~ On this apparatus, a grand staff and keyboard are  
24 represented. The grand staff represented has small, movable, 3-dimensional

1 representations of "houses" sitting at the end of each of the staff lines. These "houses"  
2 are each colored a different color, and have on the each roof, is applied the note letter of  
3 the staff line they "house" marks. The note letters and colors of the "houses" are, "B"  
4 white, "C" – red, "D" – orange, "E" – yellow, "F" – green, "G" – blue, and "A" – purple,  
5 and "B" – white.

6 In addition to the "houses" described in the last paragraph, flat, 3-dimensional,  
7 movable pieces, in the shape of animals, are also provided, to be placed on the staff lines  
8 as simple representations of note symbols. These animal shapes are named so such that  
9 the first letter of each of the names matches one of the seven letters of the musical  
10 alphabet. The animal names, and their matching musical letters are, a bear for "B," a cat  
11 for "C," a dog for "D," an elephant for "E," a fox for "F," a goose for "G," and an ape for  
12 "A," and bear for "B." A panel label, used like a label on each animal image contains  
13 the letter that matches the animal name to the musical alphabet letter. The panel label  
14 letter is also colored to match the color of the "house" at the end of the staff line of the  
15 color its letter matches. Movable, 3-dimensional note symbols are also provided such so  
16 that they can may be used in place of the animal image after a student has learned the  
17 placement of the animals on their proper staff lines removed after a student learns the  
18 staff lines via the house and animals. The houses are placed on the represented keyboard  
19 to teach the pairing of note location on the keyboard with note symbols on the staff.

20 Sledge's invention is limited in that it is configured as an apparatus that is limited  
21 to a very a fairly rudimentary musical structure instruction device. Sledge's invention is  
22 more layered than necessary. In addition, it is rather layered, which complicates the  
23 route to the intended objective of teaching the basic fundamentals of music. For  
24 example, two different sets of objects, the "animals" and the "houses," as well as their



1 arbitrarily- named colors, and their relationship to their musical alphabet letter name must  
2 be learned~~are related to notes and to colors.~~ In fact,Further, a theme involving towns and  
3 streets further complicates renders the system even more intricate. ~~The objects are named~~  
4 ~~to match the notes, but there is no direct relationship to the colors.~~ This is confusing, for  
5 ~~example, the "G" note uses the blue house and is associated with the goose although~~  
6 ~~geese are usually white, whereas the white color is associated with "B note."~~ The "B"  
7 ~~note is associated with the bear, although bears are usually brown.~~ The "F" note is  
8 ~~associated with the green house and the fox, although foxes are usually red or gray; the~~  
9 ~~elephant, which are usually gray, is associated with the "E note," and yellow house.~~

10 Some of the confusion inadvertently created by the system can be seen in the  
11 relationships set up between the note names, the arbitrarily named objects, and the  
12 particularly named objects. The following are particularly distracting. The "G" note is  
13 paired with the blue house, and the goose, which is usually thought of as "white." Thus,  
14 not only is the color assigned to the note not reinforced, but the mind must relate "G" to  
15 "b," for "blue," to "g" for "goose" while dismissing "w" for "white." Other distracting  
16 examples are: the "B" note paired with the "white" house, and with the "bear," which is  
17 usually thought of as "brown"; the "F" note paired with the "green" house, and the "fox,"  
18 which is usually thought of as "red"; and finally, the "E" note paired with the "yellow"  
19 house, and the "elephant," which is usually thought of as "gray." Even if the colors  
20 matched that of the animals named, the fact that the colors' names begin with a different  
21 letter than that of the animal name and the note letter creates confusion.

22 In addition to the difficulty of relating objects, notes, colors, and other "town"  
23 elements, Sledge's invention makes no provision for the matching identifying of a  
24 specific pitch, note on the keyboard with a specific note on the staff. For example,

1 ~~because all the "C"s are represented by the red cat, there is no direct way to tell which~~  
2 ~~"C" on the staff that the red cat image on a keyboard note is representing: middle "C," the~~  
3 ~~"C" above middle "C," the "C" below, etc. Finally, Sledge's system is oriented toward~~  
4 ~~very small children only, and~~ The invention is primarily a device for teaching the basic  
5 lines of the staff and the natural notes as it doesn't address sharps, and flats, the staff  
6 space note positions, or composition key, or key signature any other aspects of musical  
7 structure.


8 U.S. Patent #1,201,769, issued October 17, 1916 to Siegel for *Toy Piano* teaches  
9 ~~describes a plurality of different animal images on composition~~ a system using melody  
10 card charts that are paired with a plurality of different animal images on note location  
11 stickers on keys of a toy keyboard. ~~The number of keys on the keyboard apparently~~  
12 ~~defines the number of animal images used. Card chart compositions are provided with~~  
13 ~~the animal images printed in rows across the chart. These animal images represent the~~  
14 ~~notes of the musical piece. The composition is played by pressing the animal marked~~  
15 ~~keys in the order that they are printed on the chart from left to right. A different animal~~  
16 black and white sticker is placed on each of the keyboard keys to identify each key note.  
17 The animals of these stickers are arranged on the melody card charts to create a melody  
18 when the animal-stickered keys of the keyboard are played in the order presented on the  
19 cards.

20 Siegel's system is ~~very rather rudimentary, and is~~ apparently intended only for a  
21 very limited keyboard, as no sharps, or flats are indicated on the keyboard. In addition,  
22 since one must learn a different animal for each key, the system is unwieldy, especially if  
23 applied to a standard piano keyboard. ~~Nevertheless, the number of animal images one~~  
24 ~~must learn makes the system cumbersome. Finally, Siegel's system has very little~~

1 relationship to standard compositional music. ~~As stated, The~~ the keyboard represented  
2 has no sharps or flats, and the composition has no staves, or note symbols, or other  
3 features of standard musical compositional structure. ~~These deficiencies~~ This  
4 simplification could actually lead one astray, from the goal of later musical proficiency  
5 since as one is learning only note names and tones without any sense of standard musical  
6 structure, and without the sharps and flats that are an integral part of the twelve basic  
7 notes of western music.

8 Thus, ~~there~~ Because of certain omissions in the prior art, as partly elucidated in  
9 the examples described, there remains a need for a music learning and playing coding  
10 system with that utilizes wholly reiterative mnemonic characteristics components in  
11 conjunction with specific pitch indicators for enabling more efficient learning and  
12 playing of music.

### 13 DEFINITIONS — DEFINITIONS

- 14 1. Note: A general a term. ~~It is used~~ to refer to a tone or Note Letter Name (see  
15 “2” below) or Note Symbol (see “4” below) – where these are clearly understood.
- 16 2. Note Letter Name: A, B, C, D, E, F, and or G.
- 17 3. Note Tone Representation: The representation of the actual sound produced by an  
18 instrument. Note Tone Representations include Note Symbols (see “4” below) and  
19 both Note Location Identifiers and Note Formation Identifiers (see “5” & “6”  
20 below). 4. Note Symbol: A conventional note symbol on a staff, ex: , or other  
21 note symbol representing a note, such as lyric syllables, letters, dots, etc. that are used  
22 on alternative compositional structures.
- 23 5. Note Location Identifier: A marker that is used to physically identify where a note  
24 originates on an instrument. This identifying is done by marking the location where

1 the note ~~originates~~ is originated (by striking; stopping; fretting; exhaling or inhaling in  
2 a hole, and the like) on the instrument.

3 6. Note Formation Identifier: A diagram showing the configuration of how a note is  
4 originated ~~by~~ via the grouping of keys and holes, or valves; slide position plus  
5 partial, if necessary; and the like. The diagram is usually placed directly beneath a  
6 Note Symbol ~~on of a staff~~, or Note Symbol of either an alternate Musical Composition  
7 structure.

8 7. Stylized Image: The stylized animals, or other images ~~—personified as characters~~ that  
9 are used to enhance identification of the a note tone that is represented by a  
10 Note Symbol, ~~or Note Location Identifier~~, or Note Formation Identifier. The image  
11 may  
12 be derived from fauna, flora, or objects.

13 8. Musical Composition: Any visual production of music using Note Symbols of any  
14 multitude of kinds.

15 9. Staff or stave: The five lines and spaces of the “staff.” “Staves” “Staff” is the  
16 preferred singular form, and “staves” is the preferred plural form. ~~It is preferred that~~  
17 “staff lines” “Staff lines” be is used when referring to the lines of the staff, or staves,  
18 since, as the spaces are included in “staves,” and “staff” or “staves” is also used to  
19 may refer to the inclusion of all the other elements of a the staff, or staves, including  
20 the spaces, such as clef symbol, time signature, etc.

21 10. Pitch marking: Describes the entire system of octave group pitch marking of the  
22 system, including reference to the “middle C” octave group, which is marked with  
23 sans pitch marks.

24

1 ~~SUMMARY OF THE INVENTION~~ SUMMARY

2 The present invention is an innovative system and method for ~~teaching and~~  
3 facilitating the learning and playing of music. The system uses coding of a multitude of  
4 entities to enhance recognition and learning of musical structures, and to aid in a more  
5 rapid mental connection between note symbols on musical compositions and the source  
6 of their production on instruments.

7 The ~~invention~~ system is a more efficient system, especially in its preferred  
8 embodiment, than those previous to it of similar genre in that in the preferred  
9 embodiment it uses fewer elements, only the seven named colors, plus octave group pitch  
10 marking, as the basic foundation of the system. And while the system is easy to learn, its  
11 very simplicity facilitates a sophisticated flexibility in its application.

12 As stated above, the preferred embodiment of the ~~invention~~ system uses seven  
13 ~~especially particularly~~ named colors for the color coding of the system. To create the  
14 color coding system, these colors are each given a name beginning with a different one of  
15 the seven letters of the musical alphabet, and are each paired with the musical note of the  
16 same letter name. This enables the color-coded identification of the seven basic  
17 foundation natural notes of western music. To complete the identification of the twelve  
18 fundamental notes of music using the color coding system, sharp (#) and flat (b) symbols  
19 are added to each of the the natural notes' representations, whether that be a note letter, a  
20 note symbol on a musical composition, or a note location, or formation identifier of an  
21 instrument, ~~et cetera~~ or other representation.

22 In a ~~the~~ preferred embodiment of the ~~invention~~ system, the a pitch marking  
23 system is manifested as pitch marks in the form of vertical dashes that are placed to the

1 left or right of a note representation to denote~~indicate~~ the octave group location of the  
2 note represented.

3 ~~These~~ In the preferred embodiment, the pitch marks are assigned to the octave  
4 groups such that the notes of the base octave group of the pitch marking system, which is  
5 the “middle C” octave group, each have~~has~~ zero-~~sans~~ pitch markings, and while each of  
6 the other octave groups notes have~~has~~ pitch markings that increases~~in number~~ as they  
7 ~~move away-~~ their octave group radiates farther from the base octave group in pitch.  
8 Thus, the notes of the first octave groups below and above “middle C” each have~~has~~ one  
9 pitch mark, the notes of the second octave groups below and above “middle C” each have  
10 has two pitchmarks, et cetera.

11 ~~Another example of the use of the color coding system in a preferred embodiment~~  
12 aspect of the invention includes the color coding of system is the use of the color coding  
13 to code components of both standard and alternative visual musical composition  
14 structures so as to indicate~~identify~~ the compositional key of a musical composition. This  
15 color coding aids in the more rapid recognition of compositional keys and in learning of  
16 the keys signatures of music, as well as in easier reading and playing of musical  
17 compositions.

18 Still another feature of the preferred embodiment showing ~~the method of~~ use of  
19 the color coding is the coloring of the sharps and flats of key signatures to aid in the  
20 recognition of those notes sharpened and flattened in key signatures, and in the recognition of  
21 each of the key signatures by their~~its~~ color pattern in conjunction with the staff coloring  
22 for the key signature.

23 In addition to the coloring and pitch marking of the system, another aspect that  
24 aids further in the learning of music is the use of stylized images in the form of fauna,

1 flora, and objects that are also named as the colors are, such that their first names each  
2 begin with a letter of the musical alphabet. These stylized images are particularly useful  
3 for the teaching of children because they can be animated, and thus add excitement. A  
4 preferred embodiment of the stylized images is presented in the detailed description of  
5 the invention system.

6 These and other aspects of the present invention system will become apparent to  
7 those skilled in the art after a reading of the following description and a review of the  
8 figures thereof.

9 ~~BRIEF DESCRIPTION OF THE DRAWINGS~~ DRAWINGS—Figures

10 Fig 1 shows an example of a musical grand staff and with note symbols that are paired  
11 to note location identifiers in the preferred embodiment on a plan view of a piano  
12 keyboard.

13 Fig 2 shows the basic set of note location identifiers for natural notes in the preferred  
14 embodiment for keyboard using the “middle C” octave group identifiers. The figure also  
15 shows how the pitch marking system works using the “C” note natural note location  
16 identifiers for all the octave groups of the piano keyboard, except for the lowest which  
17 has only an “A” natural note.

18 Fig 3 shows the basic set of note location identifiers for sharp/flat notes in the  
19 preferred embodiment for keyboard. The figure also shows how the pitch marking  
20 system works using the sharp/flat note location markers.

21 Fig 4 shows an example of a musical grand staff, illustrating the coloring of time  
22 signatures, rests, and dynamic symbol to define the composition's key color. Also shown  
23 is an example of the special coloring of the key signature.

24 Fig 5 shows examples of note location identifiers applied to a violin fingerboard.

1 Fig 6 shows examples of note location identifiers applied to a guitar fingerboard.

2 Fig 7 shows an example of a note formation identifier in the form of a fingering  
3 diagram with a sounded note identifier for clarinet.

4 Fig 8 shows examples of note formation identifiers in the form of fingering diagrams  
5 with a sounded note identifier for trumpet.

6 Fig 9 shows examples of note formation identifiers in the form of slide positions plus  
7 partials with sounded note identifiers for trombone.

8 Fig 10 shows examples of note formation identifiers in the form of exhale/inhale  
9 indicators for a basic, key of "C," diatonic, ten-hole harmonica.

10 Fig 11 shows an example of a note location identifier in the form of a chord grid for  
11 six-string guitar in the common "G" tuning.

12 Fig 12 shows an example of a note location identifier in the form of a tablature for  
13 five-string banjo.

14 Fig 13 shows an example of an alternative to the standard musical staff composition  
15 method structure.

16 Fig 14 shows another example of an alternative to the standard staff composition  
17 method structure.

18 DETAILED DESCRIPTION OF THE INVENTION, INCLUDING THE PREFERRED  
19 EMBODIMENT—DETAILED DESCRIPTION—Including the Preferred Embodiment

20 The present invention is a coding system for the learning and playing of music.  
21 This coding system is applied to a multitude of entities, including the structures of visual  
22 musical compositions, as well as to the note symbols that represent tones in those visual  
23 musical compositions. Further, it the coding system is applied to the instrument note  
24 location identifiers and note formation identifiers ~~of instruments that represent those~~ note



1 tones' production. The purpose of the system is to aid the ~~student-user~~ in more rapidly  
2 recognizing, and therefore learning, ~~the~~ musical structures, as well as more rapidly  
3 making the connection between the a note represented on a musical composition and the  
4 exact manner of production of that note on an instrument.

5 The coding is constructed from ~~speciall~~y particularly named colors, and a pitch  
6 marking system that are used both together, and separately, to aid in ~~the~~ more rapid  
7 recognition of musical structures, as well as in the pairing of note symbols on visual  
8 musical compositions ~~to~~ with note location identifiers, and note formation identifiers of  
9 instruments to enable the production of musical tones.

10 More explicitly, in the preferred embodiment the ~~speciall~~y particularly named  
11 colors of the coding system are named such that each of the colors' names begins with a  
12 letter of the musical alphabet; A, B, C, D, E, F, G. In a the preferred embodiment of the  
13 ~~invention~~ system, there are only seven colors that act as the basic foundation of the basic-  
14 color coding system. Each of these colors is paired with one of the seven notes of the  
15 musical alphabet via the common letter. These colors and their matching musical notes  
16 are: "amethyst" for "A," "blue" for "B," "carrot" for "C," "diamond" for "D," "electric"  
17 for "E," "flame" for "F," and "green" for "G." ~~—This pairing, by reiteration of the~~  
18 common letter of the color and the note, acts as a strong, efficient mnemonic device that  
19 enables rapid association of the color to the note, especially since there are no  
20 intermediate devices between the color and the note that must be remembered in order to  
21 make the connection. For the completion of the color-coding ~~of~~ system for the twelve  
22 basic notes of ~~w~~Western music, sharp (#), and flat (b) symbols are simply added to the  
23 color-coded natural notes: representations. ~~This is explained in more detail later on in~~  
24 ~~this description.~~

1       ~~In the preferred embodiment of the invention, the colors and their matching~~  
2       ~~musical notes are, “amethyst” for “A,” “blue” for “B,” “carrot” for “C,” “diamond” for~~  
3       ~~“D,” “electric” for “E,” “flame” for “F,” and “green” for “G.”~~ Following the pattern  
4       described in the last paragraph for sharp and flat notes, the sharp and flat note location  
5       and formation identifiers for instruments are each assigned the color of the natural note  
6       they represent as being sharped, or flatted. Thus, a sharp/flat note is represented on an  
7       instrument by two different color identifiers. For example, an “A#/Bb” note would have  
8       two note location or formation identifiers. Under the preferred embodiment, the “A#”  
9       would be colored “amethyst,” and the “Bb” would be “blue.” Again, these sharp and flat  
10       notes are differentiated from their natural notes by sharp (#), and flat (b) symbols. The  
11       note symbols on a staff or other composition structure are treated in like manner.

12       ~~To further define the universe of western musical notes, the pitch marking coding~~  
13       ~~system delineates the exact pitch of notes by indicating their particular octave location.~~  
14       ~~In the preferred embodiment of the invention, this is built on the “C” octaves, with the~~  
15       ~~“middle C” octave designated as the base octave.~~ To further define the universe of  
16       Western musical notes, the pitch mark coding system of the system identifies the  
17       particular octave group of a note. An octave group consists of the twelve consecutive  
18       basic note tones of music. These notes are termed as “octave group” because each note  
19       of a particular octave group is the last, or eighth, note when counting the notes of octave  
20       intervals from like notes of the octave groups next lower or higher in pitch to the  
21       particular octave group.

22       In the preferred embodiment the designated octave groups are “C” octave groups,  
23       meaning that the first note of an octave group is a “C”; therefore the notes included in an  
24       octave group of the preferred embodiment are the twelve fundamental note tones of

1 music between "C" and "B," thus: "C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, A,  
2 A#/Bb, and B." The "middle C" octave group is designated as the base octave group.



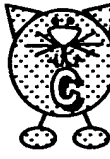




3 In the preferred embodiment of the ~~invention system~~, the pitch marking coding is  
4 manifested as a vertical dash pitch marking system for delineating the octave group  
5 location of notes on musical compositions and on instruments. These dashes are placed  
6 next to the note symbols on musical compositions, and note location identifiers and note  
7 formation identifiers for instruments. They indicate the "C octave group in which a note  
8 is located. The base octave group, or octave group of reference, as stated previously, is  
9 the "middle C" octave group. ~~The~~ In the preferred embodiment, the notes of this  
10 "middle C" octave group have no pitch marks assigned to them, while the notes of the  
11 other "C" octave groups are identified by pitch marks, starting with one pitch mark for  
12 the first "C" octave above, or below the "middle C" octave group. Pitch marks are added  
13 in counting, sequence fashion, forming a particular pattern to indicate as the "C" octave  
14 groups radiate farther from in relationship to the "middle C" octave group. To designate  
15 indicate the "C" octave group notes that are higher lower in pitch than the "middle C"  
16 octave group, the pitch marks are placed on the right-left side of the note location  
17 identifiers of the instruments and note symbols of the staves, or of other musical  
18 composition structures, and also of note location and formation identifiers of instruments.  
19 To indicate the "C" octave group notes that are lower-higher in pitch than the "middle C"  
20 octave group, the pitch marks are placed on the left-right side of the note location  
21 identifiers and note symbols of -the staff: staves, or of other musical composition  
22 structures, and also of note location and formation identifiers of instruments. In the  
23 particular case of dotted notes, the right side pitch marks are placed to the right of the dot.

1       ~~In a preferred element of the invention, the pitch marks are place to the right and~~  
2       ~~left of the note(s) as described above. In addition, the placement of the pitch marks to the~~  
3       ~~right of dotted note(s), when the pitch marks indicate the note(s)' location to be in an~~  
4       ~~octave above the base octave, is also within the scope of the present invention.~~

5       Another feature of the preferred embodiment of the invention-system incorporates  
6       stylized images as an added mnemonic device to enhance the recognition and  
7       remembering of the note tones represented by note symbols on musical compositions and  
8       note location and formation identifiers of instruments. The images are named such that  
9       the first letter of each of their names is a letter of the musical alphabet, just as the coding  
10      colors described already. In general, these images may be of fauna, flora, or object  
11      source, and any of these sources may all be used for images of the system in the  
12      ~~invention as long as their names begin with one of the letters of the musical alphabet.~~ In  
13      the preferred embodiment represented here, the stylized images are of animal variety.  
14      The names of these and the colors of the system, as well as the note that they are both  
15      related to, are illustrated in the following table: Table 1 below.

16      To further aid the user in recognizing, remembering, and differentiating the  
17      animal images and their names, another preferred embodiment component, distinguishing  
18      marks on the images, is utilized. These marks, as seen in Table 1, include stylized ears,  
19      feather tuft, and other appendages. These may be applied both to the note symbols of the  
20      musical compositions and to the note location and formation identifiers of musical  
21      instruments, thus creating another visual matching element between the musical  
22      composition and instrument that enables the playing of tones. This same distinguishing  
23      mark method may be applied when using other images.

- 1 Table 1. Example according to the preferred embodiment that demonstrates the  
 2 association of musical note with color and stylized animal image.

Note	Color Name	Note Stylized Animal Image Name	Color Name + Note Stylized Animal Image Name	Note Stylized Animal Image
<u>A</u>	<u>Amethyst</u> , a <u>bright</u> -purple hue	<u>Ant</u>	<u>Amethyst Ant</u>	
<u>B</u>	<u>Blue</u> , a <u>bright</u> blue hue	<u>Bird</u>	<u>Blue Bird</u>	
<u>C</u>	<u>Carrot</u> , an <u>bright</u> -orange hue	<u>Cat</u>	<u>Carrot Cat</u>	
<u>D</u>	<u>Diamond</u> , a <u>bright</u> gray hue	<u>Dog</u>	<u>Diamond Dog</u>	
<u>E</u>	<u>Electric</u> , a <u>bright</u> yellow hue	<u>Eel</u>	<u>Electric Eel</u>	
<u>F</u>	<u>Flame</u> , a <u>bright</u> red hue	<u>Fox</u>	<u>Flame Fox</u>	
<u>G</u>	<u>Green</u> , a <u>bright</u> green hue	<u>Gator</u>	<u>Green Gator</u>	

3

4

1 According to the ~~present preferred embodiment of the invention~~ system,  
2 ~~preferably~~ the structural components of the musical staves of a musical composition,  
3 ~~excluding the note symbols~~, are colored to represent the composition's key color. This is  
4 achieved by coloring selected parts of the structural components the same color as that  
5 assigned to the note of the same name as that of the key of the musical composition. This  
6 special coloring of the staves stave structural components facilitates ready identification  
7 of the key of a composition, even before one can has learned to read the key signature.  
8 The structural components that are colored include; the brackets, staff lines, clef symbols,  
9 time signatures, bars, rests, dynamic symbols, and the like. One structural component of  
10 the staves that is not colored the compositional key color; that is the key signature. It is  
11 treated in a special manner designed to further inform a student user of the system. This  
12 is described in the next paragraph.

13 ~~Additionally, in a preferred embodiment according to the present invention,~~ In  
14 the preferred embodiment, the key signature is represented with its sharp or flat symbols  
15 (#, b) each colored the color of the note that is being sharped or flatted. For example, if  
16 the key of a musical composition is "D," which has an "F#, C#" key signature, the "F#" note  
17 sharp symbol is colored "flame," and the "C#" note sharp symbol is colored  
18 "carrot." This special coloring enables the key signature notes to be quickly recognized  
19 efficiently.

20 ~~To further aid the student in recognizing, remembering, and differentiating the~~  
21 ~~animal images and their names, another preferred embodiment includes distinguishing~~  
22 ~~marks on the images. These marks, as seen in the table above, include stylized ears,~~  
23 ~~feather tuft, and other appendages. These can be applied both to the note symbols of the~~  
24 ~~musical compositions and to note location and formation identifiers of musical~~

1 ~~instruments, thus creating another visual matching element between the musical~~  
2 ~~composition and instrument that enables the playing of tones. This same distinguishing~~  
3 ~~mark method can be applied when using other images in the system for the same~~  
4 ~~purposes.~~

5 ~~Relating to the introductory paragraphs describing the color coding of the twelve~~  
6 ~~notes of music, another preferred embodiment of the present invention assigns the same~~  
7 ~~named color to the sharp and flat location identifiers and note formation identifiers of~~  
8 ~~instruments as that assigned to their natural notes. The sharps and flats are differentiated~~  
9 ~~from their natural note by their sharp (#) and flat (b) symbols. The note symbol on the~~  
10 ~~staff representing a sharped or flatted note is treated in the same manner.~~

11 ~~My preferred embodiment includes distinguishing marks on the images. These~~  
12 ~~marks include stylized ears, feather tuft, and other appendages. These can be applied both~~  
13 ~~to the note symbols of the musical compositions and to note location and formation~~  
14 ~~identifiers, thus creating another visual matching element between the two that enables~~  
15 ~~the playing of tones. This same distinguishing mark method can be used with other~~  
16 ~~images that may be utilized in the system for the same purposes.~~

17 ~~In the preferred embodiment of the invention the pitch mark coding is manifested~~  
18 ~~as a vertical dash pitch marking system that facilitates the delineation of precise notes on~~  
19 ~~musical compositions and on instruments. These dashes are placed next to the note~~  
20 ~~symbols on musical compositions, and note location identifiers and note formation~~  
21 ~~identifiers for instruments. They indicate the "C" octave in which a note is located. The~~  
22 ~~base octave, or octave of reference, is the "middle C" octave. The notes of this "C"~~  
23 ~~octave have no pitch marks assigned to them, while the notes of the other "C" octaves are~~  
24 ~~identified by pitch marks, starting with one pitch mark for the first "C" octave above, and~~

1 ~~one pitch mark for the first “C” octave below the “middle C” octave. Pitch marks are~~  
2 ~~added to indicate the “C” octave in relationship to the “middle C” octave. To~~  
3 ~~differentiate the “C” octave notes that are higher than the “middle C” octave, the pitch~~  
4 ~~marks are placed on the right side of the note location identifiers of the instruments and~~  
5 ~~note symbols of the staves. To indicate the “C” octave notes that are lower than the~~  
6 ~~“middle C” octave, the pitch marks are placed on the left side of the note location~~  
7 ~~identifiers and note symbols of the staff.~~

8 Referring now to the drawings in general, the illustrations are for the purpose of  
9 describing a preferred embodiment of the invention and are not intended to limit the  
10 invention thereto.

11 Figures 1 through 4 illustrate the preferred embodiment of the system, including  
12 the note location identifiers of the invention for a piano keyboard (30), as well as the  
13 musical composition note symbols (38), and the a color-coded musical grand staff  
14 (Figure 1, 31; Figure 4, 97).

15 Figure 1 shows an example of the note location identifiers (32) paired with an  
16 example of a standard musical grand staff (31) which has its structural components  
17 colored in the compositional key color which is the color assigned to the note of the same  
18 name. In this case, the compositional key is “C,” and since the color designated to “C” in  
19 the system is “carrot,” the components are colored “carrot.” These components include  
20 the treble clef (40), bass clef (41), staff lines (43), bracket (46), and time signatures (47).

21 Other examples of components of the staff that are designated in the system to be  
22 colored the composition key color are shown in Figure 4. These include another example  
23 of the time signature (93), the dynamic symbol (94), and the rest symbol (95). Since the  
24 composition key on the grand staff of Figure 4 is “A,” all of these elements are colored



1 “amethyst.” Additionally, an example of the special coloring of the key signature is  
2 shown, (92). As has been described, the key signature’s sharp/flat symbols of the  
3 preferred embodiment of the system are colored the color of the note they represent as  
4 being sharped or flatted. In this case, the “A” key signature has three sharps, “F, C, &  
5 G”; therefore, these are colored “flame,” “carrot,” and “green,” respectively.

6 In both Figures 1 and 4, the examples of the preferred embodiment of ~~for~~ the  
7 grand staff shows the lines and spaces of the staves marked with their musical alphabet  
8 letter name, and with each of these letters colored its note color, (44).

9 ~~The example of the Fig 1 presents the preferred embodiment for note location~~  
10 ~~identifiers of Figure 1 shows the preferred embodiment for piano keyboard This example~~  
11 ~~presents the identifiers in the seven preferred colors (45), each with their its proper pitch~~  
12 ~~marking (39), as well as and their note letter names (33). The Each sharp/flat identifiers~~  
13 ~~are is represented with their its particular sharp (#) (35) and or flat (b) (36) symbols.~~

14 The natural, or white key, notes have one identifier each, (32a), and the  
15 sharp/flat, or black key, notes have two identifiers each, (32b & 32c respectively). The  
16 sharp/flat keys are identified this way to demonstrate their relationship to the natural  
17 notes ~~that~~which they are sharpening or flattening. Thus, for example, the sharp/flat black key  
18 note for “C#” and “Db” has an identifier which is colored both “carrot,” (32d), just as is  
19 the natural “C” note it sharps, and “diamond,” (32e), just as the “D” note it flats.

20 Each of the identifiers is further differentiated by ~~their particular~~ pitch marking  
21 which identifies the octave group in which the note of a particular identifier is located.  
22 Figure 1 shows an example of the identifiers, starting from the “A#/Bb” black key  
23 identifier for the note, located in the “C” octave group that is just below the “middle C”  
24 octave group, and continuing to the “C#/Db” black key identifier for the note that is

1 located in the “C” octave group that is just above the “middle C” octave group, ~~(32)~~ (34).  
2 In this ~~group sampling of identifiers~~, it can be seen that the “middle C” octave group  
3 identifiers of the system have no pitch marks. The “middle C” octave group is the base  
4 octave group of the pitch marking system. Both below, and above, the “middle C” octave  
5 group, two notes are shown. Each of ~~The two below,~~ a sharp/flat black key, and a  
6 natural white key, ~~have~~ has one pitch mark (39) to the left of ~~their~~ its note letter name,  
7 indicating that ~~they are~~ its note is in the first “C” octave group below the “middle C”  
8 octave group. Each of ~~The two~~ identifiers above, also identifying a sharp/flat key, and a  
9 natural key, ~~have~~ has one pitch mark (39) to the right of ~~their~~ its note letter name,  
10 indicating that ~~they are~~ each resides in the first “C” octave group above the “middle C”  
11 octave group.

12 Examples of the complete pitch marking system clearly revealing the pattern of  
13 the pitch marking are shown in Figures 2 and 3. Figure 2 shows the system ~~on~~ applied to  
14 the natural note location identifiers, (63), and Figure 3 shows it applied to ~~on~~ the  
15 sharp/flat note location identifiers, (82). Continuing with the premise of the pitch  
16 marking system ~~that is~~ explained in the last paragraph; each of the note location  
17 identifiers for both the natural and the sharp/flat notes; ~~has~~ a pitch mark (39) ~~is added in~~  
18 counting, sequence fashion to a note location identifier as the note ~~it~~ each represents is  
19 located in another “C” octave group ~~further~~ farther below or above the “middle C”  
20 octave group, which is, as stated, the base octave group. Thus, as is shown in Figure 2, –  
21 using the note location identifiers for the natural “C” note as for the example; the  
22 identifier for the natural “C” note in the base octave group has no pitch marking, (72); the  
23 first “C” octave group below the “middle C” octave has one pitch mark to the left of its  
24 note letter name, (70); the identifier for the natural “C” note in the second octave group

1 below the “middle C” octave group has two pitch marks to the left of its note letter name,  
2 (68); the identifier for the natural “C” note in the third octave group below the “middle  
3 C” octave group has three pitch marks to the left, (66); and the identifier for the natural  
4 “C” note in the fourth octave group below the “middle C” octave group has four pitch  
5 marks to the left, (64). This same pattern is followed for the pitch marking to the right  
6 for notes located in octave groups above the “middle C” octave group, except that the  
7 pitch mark is now placed to the right of the note letter name. Thus, the natural “C” note  
8 identifier in the first “C” octave group above the “middle C” octave group has one pitch  
9 mark to the right of its note letter name, (74); the identifier for the natural “C” note in the  
10 second “middle C” octave group above the “middle C” octave group has two pitch marks  
11 to the right of its note letter name, (76); the natural “C” identifier in the third octave  
12 group above has three pitch marks, (78); and the natural “C” identifier in the fourth  
13 octave group has four octaves pitch marks to the right of its note letter name (80).

14 Figure 3 shows the pitch marking pattern to be the same for the sharp/flat notes  
15 location identifiers, (82), as that explained above for the natural notes. In this example,  
16 the “A#/Bb” note identifiers are illustrated. Beginning again with the identifier for the  
17 note two octaves below the “middle C” octave, this identifier for the “A#/Bb” note has  
18 two pitch marks to the left of its note letter name (85). The identifier for the “A#/Bb”  
19 note three octaves below the “middle C” octave, has three pitch marks to the left (84),  
20 and the “A#/Bb note four octaves below the “middle C” octave, has four pitch marks to  
21 the left of its note letter name (83). As in the paragraph above that describes the pitch  
22 marking of natural notes, the same pattern is followed for the pitch marking of sharp/flat  
23 notes above the “middle C” octave that is, the pitch marks are now placed to the right  
24 of the note letter name. Thus, the “A#/Bb” note identifier in the second octave above the

1 ~~“middle C” octave has two pitch marks to the right of the note letter name (89). Finally,~~  
2 ~~the “A#/Bb” note identifier in the third octave above the “middle C” octave has three~~  
3 ~~pitch marks to the right of its note letter name (90). There are no sharp/flat notes in the~~  
4 ~~fourth partial octave of the piano. Beginning again with the “middle C” octave group~~  
5 identifier: the “A#/Bb” note identifier in the “middle C” octave group has no pitch mark  
6 (87); the first ~~W~~A#/Bb” note identifier below the “middle C” octave group has one pitch  
7 mark to the left of its note letter name, (86); the identifier for the ~~W~~A/Bb” note two octave  
8 groups below the “middle C” octave group has two pitch marks to the left of its note  
9 letter name, (85); the identifier for the #A/Bb” note three octave groups below the  
10 “middle C” octave group has three pitch marks, (84) to the left of its note letter name; and  
11 the “A#/Bb” note four octave groups below the “middle C” octave group, has four pitch  
12 marks to the left of its note letter name, (83).

13 Continuing with the “A#/Bb” note identifiers of the previous paragraph, the same  
14 pattern is followed for the pitch marking for those “A#/Bb” notes above the base “middle  
15 C” octave group. Thus, the first “A#/Bb” note identifier in the octave group above the  
16 “middle C” octave group has one pitch mark to the right of the note letter name, (88); the  
17 note identifier in the second octave group above the “middle C” octave group has two  
18 pitch marks to the right of the note letter name, (89); and finally, the “A#/Bb” note  
19 identifier in the third octave group above the “middle C” octave group has three pitch  
20 marks to the right of its note letter name, (90). There are no sharp/flat notes in the fourth  
21 partial octave of the piano keyboard.

22 Referring again to Figure 1, the note location identifiers (32) of the preferred  
23 embodiment for keyboard are manifested as colored stylized animal characters/images  
24 (32) that are named with names that start with the same letter as the note letter they

1 represent. They are stylized to be uniform in appearance with a shape that is round,  
2 reminiscent of a whole note, with an oval variation for the narrow sharp/flat identifiers of  
3 the black keys on the piano. In addition, they ~~animal image identifiers~~ each ~~have~~ has at  
4 least one unique head projection (best shown in Figure 2 as 42a, 42b, 42c, 42d, 42e, 42f,  
5 42g) that acts as a distinguishing feature (42) that aids in their identification and  
6 differentiation of one image from another, and, along with their color of each, in their  
7 pairing with the note symbols on musical compositions.

8 The basic set of note location identifiers for the natural notes, (50), ~~are~~ is shown  
9 in Figure 2 (50); while the basic set of note location identifiers for the sharp/flat notes,  
10 (81), ~~are~~ is shown in Figure 3 (81). The colors and names of the note location identifiers  
11 for the natural notes and their corresponding sharp/flat notes ~~location identifiers~~ are the  
12 same, ~~except for~~ with only the “sharp” (#) or “flat” (b) ~~that is~~ symbols added to the natural  
13 note name identifiers to ~~denote~~ create the sharp/flat identifiers. As has been ~~stated~~ shown  
14 in Table 1, the color and animal names are: “carrot cat,” (51) for “C,” (51), and “C#”;  
15 “diamond dog” (52) for “D,” (52), “D#,” and “Db”; “electric eel,” (54) for “E,” (54), and  
16 “Eb”; “flame fox,” (56) for “F,” (56), and “F#”; “green gator,” (58) for “G,” (58), “G#,”  
17 and “Gb”; “amethyst ant,” (60) for “A,” (60), “A#,” and “Ab”; and “blue bird,” (62) for  
18 “B,” (62), and “Bb.” The distinguishing features of these characters include stylized ears  
19 on the cat, (42c), dog, (42d), and fox, (42f); feather tuft on the bird, (42b); electric fin on  
20 the eel, (42e); head bumps on the gator, (42g); and antennae on the ant, (42a).

21 The aspects of the note location identifiers described above, especially their  
22 colors, pitch marks, distinguishing features, and sharp or flat symbols, are used in the  
23 system to match them with note symbols (38) on musical compositions. In the preferred  
24 embodiment, they are matched with standard musical note symbols that in the same

1 manner have also been colored, pitch marked, sharped/ or flatted as needed, and are with,  
2 or without distinguishing features, depending upon the style of presentation. In Figure 1,  
3 the note symbols (38) representing the same notes as the identifiers described already  
4 (32) have all of the elements ~~referred to~~delineated in the last sentence. These note  
5 symbols, as shown in the figure, are individually paired with the note location identifiers  
6 that have the same mix of these elements. Thus, for example, the “diamond dog Db~~#~~”  
7 (38e) note symbol of the “middle C” octave group is paired with the “diamond dog Db~~#~~”  
8 (32e) note location identifier of the “middle C” octave group. Since they are both in the  
9 “middle C” octave group, which is the base octave group of the system, they ~~have each~~  
10 has no pitch mark.

11 The structures of the system described for the keyboard are versatile and, with  
12 modification, allow the system to be used for a number of instruments. Examples that  
13 follow include embodiments for string instruments, woodwind instruments, brass  
14 instruments, and harmonica. Figures 5 and 6 show examples of the note location  
15 identifiers on string instruments. The concept used for these two instrument examples  
16 would work for most string instruments, with changes made for the number of strings, the  
17 beginning note of the first string, the tuning of the instrument, and whether an instrument  
18 has frets or not.

19 Figure 5 shows an example of the note location identifiers of the system for violin  
20 (98) applied to the violin fingerboard (98 99) of a four string violin (103). Shown on the  
21 fingerboard example are note location identifiers for notes beginning with the lowest “G”  
22 note on the violin, which is the “G” note in the “C” octave group immediately below the  
23 “middle C” octave group, and rising to the “G” note which is in the “C” octave group  
24 immediately above the “middle C” octave group. The identifiers ~~(99)~~ are manifested as

1 ~~simple squares~~ rectangles ~~representing that represent~~ the location (104) where the notes  
2 identified are produced by “stopped,” “stopping,” meaning where the pressing of a finger  
3 is pressed on the a string to produce ~~the a note with~~ using a bow, or by plucking. These  
4 ~~Each of these squares-rectangles are~~ is colored ~~their~~ its note color of the system, and are is  
5 pitch marked (39) to ~~the~~ its left, or right, where required, to indicate the “C” “octave  
6 group in which they ~~it~~ are is located. In addition, ~~all each of the rectangles have~~ has their  
7 its own note letter (33), and each that represents the a sharp/flat notes has their ~~its~~ own  
8 sharp (35)/ or flat (36) symbols. In the example, open string notes are marked by  
9 rectangle identifiers (102) located adjacent to the nut (101) of the fingerboard.

10 Figure 6 shows an example of ~~a of the note location identifiers of the system for~~  
11 guitar (105) applied to the guitar-fingerboard (105107) of a six string (110) guitar.  
12 Again, ~~squares~~ rectangles (106), as those described for the violin, are used for the shape of  
13 the note location identifiers, but for the guitar example they are applied at the frets (111).  
14 The frets are the places where the finger is pressed on a string to determine the string  
15 length so that a note tone ~~can~~ may be sounded by the plucking or strumming of ~~the~~ a  
16 string. Shown on the example of ~~the a guitar tuned in common key of “G” tuning~~  
17 fingerboard (107) are examples of the note location identifiers of the system. They are  
18 marking the note locations on the guitar-fingerboard, starting are note location identifiers  
19 for notes beginning with the lowest “E” note on the guitar, which is the “E” note in the  
20 second “C” octave group below the “middle C” octave group, and rising to in the “E”  
21 note which is located in the “middle C” octave group(106). The note identifiers of the  
22 open strings (109) are located next to the nut (108) of the guitar, in the same general  
23 manner as on the violin.

1        Figure 7 shows an example of the note formation identifiers of the present  
2        inventionsystem for woodwind instruments. Because woodwinds and brass instruments  
3        use the re-configuration of keys and holes to form and produce different notes, it is not  
4        practical to apply note location identifiers directly to ~~the~~these instruments to identify the  
5        location ~~on the instrument where a note originates~~. Instead, note formation identifiers, in  
6        the form of fingering diagrams that represent the key and/or hole configurations, are  
7        applied directly to musical compositions, below the staff, as shown in Figure 7, or next to  
8        other alternative musical composition structures that represent notes. The example  
9        shown in Figure 7 ~~to depicts the~~ a note formation identifier fingering diagram solution  
10       ~~for designed using the system applied to the woodwinds is a fingering diagram for the a~~  
11       “Bb” clarinet woodwind. The fingering diagram (112) shown is similar to those that are  
12       customarily used, but with variations unique to the system ~~of the present invention~~.

13        In the fingering diagram example of Figure 7, the twelve keys of the clarinet are  
14       marked by numbering, “1” through “12” (113), while the seven holes are unnumbered  
15       (114). To enable a player to identify the keys or holes to be fingered for producing a  
16       certain note, the diagram shows ~~the~~those key and hole representations that are to be  
17       activated for the production of that note, ~~to be~~ colored in the color assigned to the note.  
18       In the example, the note described by the fingering diagram is “E<sub>4</sub>”; therefore the keys  
19       and holes to be activated are colored “electric,” the color designated by the system to  
20       represent the “E<sub>4</sub>” note. To further identify the note that is ~~being sounded to be~~  
21       configured, the proper pitch marking of the system is placed to the left or right of the  
22       fingering diagram in similar fashion to that shown previously for the keyboard and string  
23       instrument note location identifiers. And like those identifiers, the pitch marking  
24       indicates the “C” octave group where the note is located. Therefore, since ~~this~~the “E”



1 note of this example is in the first “C” octave group below the “middle C” octave group,  
2 it has one pitch mark (39) to the left side of the fingering diagram. The staff note symbol  
3 (38) that it is matched to is shown in the example (119)-on its composition-key-color-  
4 coded ledger line (118). ~~It~~ The note symbol is also colored “electric,” and has one pitch  
5 mark (39) to ~~the~~its left. The particular note formation identifier shown has a demarcation  
6 line (115) to indicate that note keys and holes to the left of it are on the back of the  
7 instrument.

8 Since the woodwind instruments are transposing instruments, meaning the note  
9 configuration read on the staff is different from that which is actually sounded, a “note  
10 sounded identifier box” (116) is provided that identifies the actual note played. In the  
11 example shown, the note actually sounded is a “D” note, therefore a “diamond”- colored  
12 disk (117) with a “D” note letter (33) on it is represented in the box. Since this “D” note  
13 is in the same octave group as the “E” note of its fingering diagram, it ~~also~~likewise has  
14 one pitch mark (39) to ~~the~~its left.

15 It is noted for elucidation, that embouchure is a part of the production of a  
16 sounded note for both the woodwinds and brass instruments. ~~It~~ Embouchure  
17 encompasses the use of the structures of the mouth, plus the control of air exhaled into  
18 the instrument ~~when producing a note.~~ Embouchure is not addressed as part of the  
19 system at this juncture.

20 Figures 8 and 9 show examples of the note formation identifiers, in the form of  
21 fingering diagrams, for trumpet and trombone. The note formation identifier concept  
22 used shown in the example for the trumpet ~~would work for~~ could be applied to most brass  
23 instruments that use valves and embouchure ~~alone to~~ produce notes. This includes both  
24 cylindrically shaped instruments like the trumpet, and conically shaped instruments like

1 the cornet. The note formation identifier concept shown in the example for the trombone  
2 could be applied to brass instruments that are conical in shape and which change the  
3 length of the instrument's tube by a slide mechanism similar to the trombone. Since all  
4 of these brass instruments are transposing instruments, as the woodwinds discussed  
5 above, a "note sounded identifier box" is provided in conjunction with the note formation  
6 identifiers to identify the actual note played by the instrument, versus the note indicated  
7 by the fingering diagram.

8 In Figure 8, a plurality of note formation fingering diagram identifiers (120) for  
9 the "Bb" trumpet is shown. The identifiers consist of representations for the three valves  
10 of the trumpet (125), plus pitch marking (39), plus a note sounded identifier box (116),  
11 and as well as the musical alphabet note letters names (33) of both the valve portion of the  
12 fingering diagram and ~~the actually sounded note that is indicated by the~~ "note sounded  
13 identifier box." The valve representations ~~show~~ indicate the valves that are to be pressed  
14 to produce a certain note. This is ~~shown~~ elucidated by coloring of the valves to be pressed  
15 in the color that the system assigns to the fingering diagram note that they the valves are  
16 depicting.

17 In the first example fingering diagram of the four fingering diagrams shown, the  
18 note configuration to be produced is a "C" ~~fingering diagram~~ note. To form this note, no  
19 valves are pressed; only embouchure is used to produce the note. T-~~therefore~~, in the  
20 example, only the outlines (126) of the ~~note~~ valves are colored "carrot" to indicate that the  
21 note configuration to be produced is at that particular "C" note ~~configuration~~, but that  
22 ~~the wherein no~~ valves are ~~not~~ pressed. As can be seen in the other fingering diagrams  
23 (120), when a valve is to be pressed, the valve representation is colored solid. Continuing  
24 with the first fingering diagram, consistent with the system's left and right pitch marking

1 that indicates “C octave groups” below and above the “middle C” octave group, one  
2 “carrot”- colored pitch mark (39) is placed to the left of the fingering diagram to indicate  
3 that the “C” note ~~that is made of the diagram~~ is in the first “C” octave group below the  
4 “middle C” octave group. The actual note sounded when this “C” note configuration is  
5 activated, is the one identified in the “sounded note identifier box” (116). In this case,  
6 the sounded note is a “Bb” note located in the “C” octave group just below that of the  
7 valve fingering diagram “C” note. This “Bb” note is identified by the “blue”- colored  
8 disk (117) and the “Bb” note letter (33). It’s “C” octave group location is indicated by  
9 the two “blue” pitch marks (39) to its left.

10 The ~~n~~Note formation identifiers for the “Bb” trombone are exemplified in Figure 9  
11 in the form of slide position identifiers (127). These slide position identifiers  
12 ~~include~~ consist of, a unique number (131) for each one of the seven base slide positions  
13 (131), a partials indicator (132), a note sounded identifier box (116), and note letters (33)  
14 for both the slide position note, and for the sounded note ~~sounded~~. The color and pitch  
15 marking system of the invention is applied to these.

16 In the first of the seven slide position identifiers shown in the example, the note  
17 represented is the “F” ~~that~~ which is in the “C” octave group that is immediately above the  
18 “middle C” octave group; ~~therefore~~ Therefore, ~~its identifier~~ its identifier has one pitch mark (39) to  
19 its right, just as its “flame”- colored note symbol (39) on the tenor clef (128) staff (129)  
20 ~~does~~ which is colored the “carrot C” compositional key color as are the bass clef (41) and  
21 staff (130) also shown in Fig 9. The number “1” (131) that represents the base slide  
22 position of this “F” note (133), as well as the pitch mark (33-39) that represents its octave  
23 group location, are both colored “flame” to represent the “F” note. The actual note

1   sounded is an "Eb," therefore the disk (117) in the note sounded box, as well as its pitch  
2   mark (3339) are both colored "electric."

3           The partial indicator (132), located at the foot of thea base-slide position  
4   identifier number, directs the player to adjust the slide position in order to compensate for  
5   the slight changeaberration from exact pitch that occurs in-when the ratio between the  
6   cylindrical and conical portion of the slide and the conical portion when positions are of  
7   an instrument is changed when achieving certain slide positions, such as the "F" note  
8   position depicted in Fig 9. There is a fairly consistent pattern to the minor adjustments  
9   that must be made to correct for these slight pitch anomalies. The smallest, and thus, the  
10   basic increment of the adjustments made is indicated by the smallest unit of the partial  
11   indicator, i.e. the space between the vertical lines (132a) of the partial indicators, or  
12   between the base slide position dot (132b) and the nearest vertical line of the partial  
13   indicator. The basic increments of the partial indicator that are to the left of the base slide  
14   position dot direct a player to shorten the tube of the trombone the number of increments  
15   from the base slide position to correct the pitch of a note that is slightly flat when  
16   produced at the base position. Increments to the right of the dot direct the player to  
17   lengthen the tube to correct a pitch that is slightly sharp when produced at the base slide  
18   position.

19           In the case of the first slide position identifier being discussedpresented herein Fig  
20   9, which is the "F" note identifier, the partial indicator of the identifier showsindicates an  
21   adjustment of two increments to its right, that lengthenthus indicating the need for  
22   lengthening the trombone's tube in order to adjust for a slight sharpening of the note that  
23   occurs inat thisthe base "F" note slide position.

1        In the manner described already for clarinet and trumpet, the note letter name for  
2        both the slide position number, and for the note sounded for this identifier is represented  
3        in its assigned color, thus “flame” for the “F,” and “electric” for the “Eb” of the note-  
4        sounded note.

5        Figure 10 shows an example of the system ~~of the present invention~~ applied to the  
6        harmonica. For the purposes of this description, The the harmonica falls into, and is  
7        representative of, the category of characterized as “unique instruments,” others include;  
8        the ~~accordiaon, the bagpipes, etc.~~ These instruments of this category do not ~~fall into~~  
9        follow a generalized pattern for the method of producing a note as do the categories of  
10       keyboard, strings, woodwinds, and brass, and woodwinds. Therefore, though in this  
11       description the harmonica represents the category, each instrument ~~can of the category~~  
12       would be treated individually inwhen applying and/or ~~adapting the system according to~~  
13       ~~the present invention to those instruments.~~

14       In Figure 10, ~~a note location identifiers of the system~~ applied to the harmonica  
15       (134) ~~isare~~ shown. The concept for the identifiers that is used for ~~this the~~ particular key of  
16       “C” ten-hole harmonica of the example, the marine-band diatonic-type (135) harmonica,  
17       could be used with slight variation for most harmonicas. The note location identifiers  
18       (137) shown are designed as rectangles which are divided into two ~~sides~~sections, one  
19       upper (138a), and one lower (139a). The upper sidesection has an exhale symbol (138)  
20       which is a stylized pointer indicating that the player should blow to sound the note tone  
21       indicated by the note location identifier. ~~This The~~ tone is identified on the note location  
22       identifier by its note letter name (33), as well as its color and proper pitch marking of the  
23       system. The lower sidesection has an inhale symbol (139), indicating that a drawing of  
24       air by the player will create the note identified. ~~The This lower section~~ note is identified

1 in the same general manner as ~~that~~ described for the note of the upper side of the note  
2 ~~location identifier~~section. ~~The~~These harmonica note location identifiers are attached to  
3 the harmonica in correspondence to the ten exhale/inhale holes (136) ~~wherein~~from which  
4 the notes are generated. An example of an affixed identifier (140) is depicted in  
5 perspective on the harmonica image of Figure 10. In addition, a set of note location  
6 identifiers (141) for a ten-hole, diatonic harmonica at actual size is shown.

7       Figures 11 and 12 show the system ~~according to the present invention~~ applied to  
8 two grid-like structures configured to be similar to instrument fingerboards. These two  
9 structures are the chord grid, and tablature. They are usually printed directly on musical  
10 compositions, either above, or below the staff, or lyrics, or in the place of the staff.

11       Figure 11 shows an example of ~~the~~a chord grid (144), which is a structure that  
12 represents musical chords. It is made up of horizontal grid lines that ~~match~~represent the  
13 strings (148a) of a fingerboard string instrument, and vertical grid lines that  
14 ~~match~~represent the frets (148b), or stop locations of a string such an instrument. As was  
15 explained ~~above~~earlier, in the descriptions of Figures 6 and 7 for string instruments, the  
16 fret, and stop locations are places where the finger is pressed to ~~define~~establish ~~the~~a  
17 particular length of a string, and thus, the particular note that that string would generates  
18 when picked, strummed, bowed, etc or otherwise activated.

19       ~~The~~ Each chord grid usually depicts a representation of a particular section of  
20 ~~the~~an instrument's fingerboard, ~~and~~ On on the ~~that~~ section ~~grid~~ representation, ~~the~~  
21 representations of notes that make up the a particular chord are depicted. ~~to be played are~~  
22 ~~indicated.~~ This section ~~The chord grid,~~ usually contains only three or four fret, or stop  
23 spaces, thus it is necessary that the location of the first fret, or stop location of the grid be  
24 ~~denoted~~ identified so that the player knows where the notes chord indicated on of the

1 chord grid are may be located on the a fingerboard. Customarily, a number below  
2 outside the grid and beneath the first fret, or stop space of the grid denotes this identifies  
3 the location of that first fret, or stop space of the grid, thus enabling identification of the  
4 location of the chord on a fingerboard.

5 ~~The elements of~~ In Fig 11, the exampld chord grid (144), like the paradigm  
6 chord grid introduced above, but with the coding system applied, using the system of the  
7 present invention, includes; a color-coded grid (149), with string horizontal grid lines  
8 (148a), fret vertical grid lines (148b), a first fret/space identification number (147) that  
9 indicates the location on the guitar fingerboard of the first fret depicted by the chord grid,  
10 and individual note representations a plurality rectangular note location indicators (145 &  
11 146). The chord grid depicted represents a "G" chord and as such, ~~The~~ the grid lines, and  
12 fret number of the chord grid are colored "green," which is the color of the preferred  
13 embodiment of the system designated for both the "G" note and "G" chord name. that is  
14 being represented to aid in rapid identification of the chord. In this example, they are  
15 colored "green," because the chord depicted is "G," and "green" is the color of the  
16 present invention for "G." The number of the first fret is "1," which identifies the first  
17 fret space (147a) of the chord grid which is also the first fret of the fingerboard.

18 The individual note representations of the example chord grid are note location  
19 identifiers (146) represented on the grid are that have been designed in the same manner  
20 as those for the violin and guitar that were are described previously. They are each  
21 located in the space adjacent to the fret grid lines, described in the description of Figure 6.  
22 And They are represented in the form of rectangles that are have been color, and pitch  
23 mark coded using the system- coding of the invention. Thus, for example, the "G" note  
24 location identifier on the line of the grid that represents the sixth string (149a), is a

1 “green” square-rectangle with a “G” note letter (33), and because it is in the second “C”  
2 octave group below the “middle C” octave group, it has two pitch marks (39) to the left  
3 of its “G” note letter. This design is followed for the other note identifiers of the chord  
4 grid. The identifiers for the grid lines representing strings played open (145) are located  
5 to the left of the grid and adjacent to the lines that represent those strings.

6 As stated above, Figure 12 ~~shows~~depicts an example of tablature (150) which is a  
7 construction that identifies notes to be played on an instrument, and which is usually  
8 printed as part of a musical composition. It is a hybrid structure that combines elements  
9 of a fingerboard with elements of the musical staff. The example showsdepicts tablature  
10 for the first two bars of the musical composition, “I’ve Been Working on the Railroad,”  
11 to be played on the banjo (150). Tablature is a hybrid structure, combining elements of a  
12 fingerboard with elements of the musical staff.

13 The components of the tablature example presented in the figure, designed for  
14 with the coding system applied of the invention, include: a long narrow rectangle  
15 representing a banjo nut (151); horizontal lines that represent the five strings of the  
16 banjo (157); note letters namingidentifying the names of the strings (152); a time  
17 signature (93); a vertical line representing a staff bar (158); fret number (154)–note  
18 location identifiers (153) that pinpoint note locations by their string and fret location; and  
19 time duration marks for both a quarter note (155), and an eighth note (156) duration time.

20 The banjo nut (151), The string (157), and bar (158) representations (157) and  
21 (158), respectively, as well as the time signature (93) of the Fig 12 example, are all  
22 colored “carrot” to indicate the compositional key of the piece to be played. Each of The  
23 the note letters naming which identify the names of the open strings notes, (152), are each  
24 is colored their its designated note letter color of the system, and each of These these note



1 letters are is also pitch marked to showidentify the “C” octave” group in which theythe  
2 open string note it names areis located. Thus, for example, the fifth string representation  
3 is marked with a “green” “-G” note letter name, whichand has no pitch mark since the  
4 note represented is in the “middle C” octave group which is represented as “sans pitch  
5 mark.”

6 The fret numbers (154) shown in the example of Fig 12 are treated as note  
7 location identifiers (153) under the system~~of the invention~~. They startbegin with the  
8 number “0” to which represents a string that is to be played open, or unfretted; and  
9 continue with the number “1,” which represents the first fret of an instrument; then the  
10 number “2” which represents the second fret, and so forth. They~~Each number~~ are~~is~~ each  
11 colored the color of the note they it represents, and is pitch marked to represent their “C”  
12 octave.” group in which it the note located. Thus, for example, the first note location  
13 identifier of the tablature presented~~figure illustration~~ is the “carrot” - colored “1” (159).  
14 This means that the note represented is a “C” note that is formed in at the first fret of the  
15 banjo fingerboard. and Itsince it has no pitch mark; therefore it is located in the “middle  
16 C” octave group. To determine the time duration of the note represented, a time duration  
17 mark (155) is placed directly below the number of the note location identifier.

18 The alternative form of time duration marks of the system, introduced in Fig 12  
19 and also shown in Figs 13, and 14, are designed such that the basic time duration unit of  
20 reference represents a quarter note time duration. That unit is represented as a horizontal  
21 rectangle (155). For time durations of longer length, another quarter note duration mark  
22 is added for each increase of a quarter note duration time. Thus, for example, as is shown  
23 in Fig 12, two duration marks (156a) represent a half note’s time duration. A whole  
24 note’s time duration is represented by four duration marks, (156b), as is shown in Figs 13

1 and 14. All of these duration marks are solidly colored in the color of the note whose  
2 time they are representing. For time durations of less than a quarter note, the quarter note  
3 marker is split by vertical lines into even increments with just one increment representing  
4 the time duration. That increment is colored the note color while the other increments of  
5 the duration mark are left uncolored. Thus, as is shown in Fig 12, an eighth note duration  
6 is represented for the open "G" string of the illustration with one half of the duration  
7 mark colored the "green" note color for the "G" note, while the other half remains  
8 uncolored, (156). There are two increments since an eighth note is half of a quarter note  
9 in duration. This pattern is followed for other smaller time durations.

10 As has been stated before in this description, the system according to the present  
11 invention can be used applied to and expressed not only as an embodiment of standard  
12 staff composition structures, but also as an embodiment of a variety of alternative  
13 composition structures, such as are those shown in Figures 13, and 14.

14 Figure 13 shows an example of a compositional structure wherein the title (161)  
15 of the composition is colored the compositional key color so as to denote identify the key  
16 (161) of the musical composition, while the key signature is manifested as color-coded  
17 note letters, plus color-coded sharp symbols, (162). In this composition embodiment, the  
18 actual lyrics (163) are color and pitch mark coded to represent note symbols of a melody  
19 (163). These are in turn combined with color and pitch mark-coded note letter (165 33)  
20 groupings (164) that represent the accompaniment chords. As discussed in the  
21 description of Fig 12, the time duration of notes in this example is represented by the  
22 alternative time duration sub-system of the system.

23 In Figure 14, an illustration of another alternative composition structure (166)  
24 shows—depicts the same title and melody format as that of Figure 13, but the key

1 signature (92) in Fig 14 is now expressed as has been shown before for the standard staff  
2 of (Figure 4, 92). and The the accompaniment chord note groupings for this structure are  
3 expressed as simple color and pitch mark-coded disks (167). Time duration for both of  
4 these this compositional structures and that of Fig 13 is expressed using a system of  
5 dashlike rectangles in the same manner as that the time duration rectangles introduced in  
6 Figure 12 for the banjo tablature. The basic unit of this time duration system is the  
7 quarter note duration mark (155).

8 As is evidenced by the examples discussed above, this system is quite versatile in  
9 that it can be applied to a variety of musical composition formats and a variety of  
10 instruments. It also has been carefully designed so that it can be used in conjunction with  
11 readily available tools, and because it is a very simple, uncluttered system, it can be  
12 easily manufactured. Though it is a simple system, its very specifically designed  
13 elements make it unique from other existing color music systems in the facilitation of  
14 music understanding. It has been developed to aid the student to more efficiently  
15 recognize the connection between note location on an instrument and note symbol on a  
16 musical composition. It has also been designed for the player to more efficiently  
17 recognize the key of a musical composition, to comprehend and learn key signatures, and  
18 more readily comprehend the concepts of pitch, chord, octave, and other musical  
19 relationships via the coloring and pitch marking. This coloring and pitch marking also  
20 enables a quick comprehension of patterns, such as phrasing, in visual musical  
21 compositions. And because the sharp and flat note location identifiers of the instruments  
22 are colored the same as their respective natural note location identifiers, a clearer  
23 understanding of that relationship is readily made.

1       ~~Because of the direct connections made via the specially named coloring and the~~  
2 ~~pitch marking, the system reduces guessing and confusion as the student learns. This~~  
3 ~~enhances learning speed while reducing frustration. Because of this, and because the~~  
4 ~~system has been designed to be exciting, especially for younger pupils, the student is~~  
5 ~~more likely to continue the study of music.~~

6       ~~Though the chief purpose of the system is to teach a student the language and~~  
7 ~~symbolism of conventional music, the system can also be used solely as a color music~~  
8 ~~system to further enable the musician who is not inclined to learn standard musical~~  
9 ~~nomenclature. The musician can comprehend the notes and their location on musical~~  
10 ~~instruments using the coloring and pitch marking of the system and thus does not need to~~  
11 ~~be able to read the classical music notation.~~

12       ~~The present invention is highly flexible and can be used in an elementary manner~~  
13 ~~such as for children, as well as in more sophisticated ways such as for adult instruction.~~  
14 ~~Thus, the more elaborate animal image characters applied to elements of the system~~  
15 ~~would likely be appealing to children, but a more streamlined system involving mainly~~  
16 ~~color would likely be compatible with an adult's usage.~~

17       ~~The system is efficient and easy to master because the user must memorize only~~  
18 ~~the names of the colors, the first letter of each being a musical alphabet note letter, to~~  
19 ~~make a connection to the seven natural note names that are the building blocks of the~~  
20 ~~system. It is important to point out that though some of the names of the colors, excepting~~  
21 ~~"blue" and "green," of a preferred embodiment of the present invention may appear to be~~  
22 ~~object names, the names are all names of hues of the colors represented, and all but two~~  
23 ~~names are in the English Thesaurus as color names. These two the inventor has coined.~~  
24 ~~One is the color "diamond," which is a soft hue of gray, the choice of which is obvious,~~

1 ~~since diamond is a pure form of carbon. The other is the color "electric," which is a~~  
2 ~~bright hue of yellow. This name has been chosen because of its strong associations with~~  
3 ~~the yellow hues; e.g., the yellow electric light bulb and the yellow electricity symbol.~~

4 OPERATION—Preferred Embodiment

5 To use the preferred embodiment of the system, one first learns the colors of the  
6 system and their specialparticular names. ~~Each special name begins with one of the~~  
7 ~~seven letters of the musical alphabet.~~ These names are then paired each with the musical  
8 note of the same letter name, ~~as the beginning letter of the name of the color.~~

9 After one has mastered the basic colors and color naming system, one learns the  
10 pitch marking sub-system of the inventionsystem, which defines the octave group  
11 location of each note.

12 Further, Asas a part of the preferred embodiment of the invention, one also learns  
13 the names of images, in the form of fauna, flora, or objects, that are named such that the  
14 first letter of each ~~their~~ names is also one of the seven musical letter names. These are  
15 ~~also associatedthen~~ each with their paired with the musical note of the same letter name  
16 as the first letter of each image ~~their~~ names, as well as with their color name of the that  
17 begins with the same letter name as the first letter of each their image names.

18 At this pointjuncture, a musical instrument and a musical composition are  
19 provided that have the coloring, pitch marking, and where space allows, the image  
20 applied to them to enable the matching of note on instrument to note on musical  
21 composition via the coloring, pitch marking, and image, again, where space allows. As  
22 described, Somesome instruments, such as string, and keyboard, will have the actual note  
23 location marked on the instrument. Other instruments, such as brass and woodwind, will  
24 have the diagram of the configuration of the keys and holes to be engaged to produce the

1 a note, placed directly on the musical composition, ~~below or above~~ in relation to the note  
2 symbol of the composition. ~~At this point, one the user may can~~ begin to play notes by  
3 pairing note symbols on the composition provided to note identifiers of the instrument  
4 chosen.

5 The musical compositions supplied ~~with~~ for the system provide other information  
6 regarding ~~the key of the~~ piece of music, ~~The~~ These include; clef symbols; key, and  
7 time signatures; the dynamics symbols; note symbol types, and their duration  
8 indicators; rests symbols; et cetera, in both conventional and unconventional  
9 manifestations. One learns these basic structures to enable the reading and playing of the  
10 composition. In addition, one learns that certain structureselements of the musical  
11 composition on the composition page are colored in the colors of the system to  
12 giveprovide even more information to the student so as to facilitate the playing of the  
13 composition. Examples of this coloringcoding areinclude; the coloring of the staff in  
14 order to indicate the key of the piece, the coloring of the sharp and flat symbols of the  
15 key signature to enable the recognition and learning of the notes that are sharped or  
16 flatted in a particular key signature; ~~or~~ and the coloring of a chord grid, or tablature, to  
17 indicateidentify the chord or notes being-represented by theeither of these -grid-two  
18 indentifiers when one is used.

#### 19 DESCRIPTION—Conclusion, Ramifications and Scope

20 As is evidenced by the examples discussed above, this system is quite versatile in  
21 that it can be applied to a variety of musical composition formats and a variety of  
22 instruments. It also has been carefully designed so that it can be used in conjunction with  
23 readily available coloring tools, and, because it is a very simple, uncluttered system, it  
24 other enhancing components can be easily designed and manufactured.

1        Though it is a simple system, its very specifically designed elements make it  
2        unique ~~from~~among other existing color music systems in the facilitation of music  
3        understanding. It has been developed to aid the student to more efficiently recognize the  
4        connection between the note location on production mode of an instrument and note  
5        symbol on a musical composition. It has also been designed for the player to more  
6        efficiently recognize the key of a musical composition, to comprehend and learn key  
7        signatures, and more readily comprehend the concepts of pitch, chord, octave, and other  
8        musical relationships via the coloring and pitch marking coding. This coloring and pitch  
9        marking also enables a quick comprehension of patterns, such as phrasing, in visual  
10       musical compositions. And because the sharp and flat note location and formation  
11       identifiers of the instruments are colored the same as their respective natural note location  
12       and formation identifiers, a clearer understanding of that relationship is readily made.

13       Because of the direct connections made via the specially named coloring and the  
14       pitch marking, the system reduces guessing and confusion as ~~the student learns for the~~  
15       user. This enhances learning and playing speed, while reducing frustration. Because of  
16       this, and because the system has been designed to be exciting, especially for younger  
17       pupils, the student is more likely to continue the study of music.

18       Though the chief purpose of the system is to teach ~~a student~~ the language and  
19       symbolism of conventional music, the system can also be used solely as a ~~color~~coded  
20       music system to further enable the musician who is not inclined to learn standard musical  
21       nomenclature. The musician can comprehend the notes and their location on musical  
22       instruments using the coloring and pitch marking of the system, and thus does not need to  
23       be able to read the classical music notation.

1       The present ~~invention~~system is highly flexible and can be used in an elementary  
2       manner such as for children, as well as in more sophisticated ways, such as for adult  
3       instruction. Thus, the more elaborate colored and pitch marked stylized animal images  
4       ~~characters of the system applied to musical elements of the system~~ would likely be  
5       appealing to children, ~~but~~whereas a more streamlined system, involving ~~mainly~~solely  
6       color, and pitch marking, would likely be compatible with an adult's usage.

7       The system is efficient and easy to master because the user must memorize only  
8       the names of the colors, the first letter of each being a musical alphabet note letter, to  
9       make a connection to the seven natural note names that are the building blocks of the  
10      system. It is important to point out that, though some of the names of the colors,  
11      excepting "blue" and "green," of a ~~the~~ preferred embodiment of the present invention  
12      may appear to be object names, the names are all names of hues of the colors  
13      represented; ~~And~~In fact, all but two of the names are in the English Thesaurus as color  
14      names. These two the inventor has coined. One is the color "diamond," which is a soft  
15      hue of gray, the choice of which is obvious, since diamond is a pure form of carbon. The  
16      other is the color "electric," which is a bright hue of yellow. This name has been chosen  
17      because of its strong associations with the yellow hues; e.g., the yellow electric light bulb  
18      and the yellow electricity symbol.

19      Certain modifications and improvements will occur to those skilled in the art upon  
20      a reading of the foregoing description. All modifications and improvements have been  
21      deleted herein for the sake of conciseness and readability but are properly within the  
22      scope of the following claims.



## 1 CLAIMS

## 2 I-CLAIM:

- 3 ~~1. A system for facilitating improved learning of music using a color coding and a pitch~~  
4 ~~mark coding system that is applied to a plurality of musical notes and a plurality of~~  
5 ~~musical structures and constructions comprising:~~
- 6 ~~(a) a plurality of specially named distinct colors, each having a color name~~  
7 ~~beginning with a musical alphabet letter name, A, B, C, D, E, F, G~~
- 8 ~~(b) said color name and thus said plurality of specially named distinct colors~~  
9 ~~via said musical alphabet letter name to said plurality of musical notes~~
- 10 ~~(c) a pitch marking system to further code the plurality of musical notes so~~  
11 ~~as to identify the plurality of musical notes' precise pitch by designating the octave~~  
12 ~~location of each one of the plurality of musical notes via said pitch marking system.~~
- 13 ~~2. The system of claim 1, wherein application of said color coding and said pitch mark~~  
14 ~~coding onto a plurality of note symbols of a plurality of visual musical compositions aids~~  
15 ~~in identification of the plurality of musical notes of said plurality of visual musical~~  
16 ~~compositions.~~
- 17 ~~3. The system of claim 2, wherein the formation of the subset of said plurality of note~~  
18 ~~symbols that are sharp and flat notes is achieved by the addition of sharp (#) and flat (b)~~  
19 ~~symbols of the same color as the natural notes.~~

1 ~~4. The system of claim 2, wherein the formation of the plurality of note symbols~~  
2 ~~incorporates placement of the pitch mark coding to the left side and right side of the~~  
3 ~~plurality of note symbols to indicate octave location except for the plurality of note~~  
4 ~~symbols of the base octave wherein the pitch mark coding is zero pitch marks to indicate~~  
5 ~~the base octave as the beginning point.~~

6 ~~5. The system of claim 1, wherein the application of the color coding and the pitch~~  
7 ~~mark coding to at least a portion of each of a plurality of instrument note location~~  
8 ~~identifiers aids in the location of the plurality of musical notes on a plurality of~~  
9 ~~instruments.~~

10 ~~6. The system of claim 5, wherein the formation of the subset of said plurality of~~  
11 ~~instrument note location identifiers that are sharp and flat notes is achieved by the~~  
12 ~~addition of sharp (#) and flat (b) symbols to the natural notes.~~

13 ~~7. The system of claim 5, wherein the formation of the plurality of instrument note~~  
14 ~~location identifiers incorporates placement of the pitch mark coding to the left side of the~~  
15 ~~plurality of instrument note location identifiers to indicate octave locations below the~~  
16 ~~base octave and to the right side to indicate octave locations above the base octave~~  
17 ~~wherein the pitch mark coding is zero pitch marks to indicate it as the beginning point.~~

18 ~~8. The system of claim 5, wherein the formation of the plurality of instrument note~~  
19 ~~location identifiers allows a variety of manifestations including stickers that are to be~~  
20 ~~applied to instruments and also the actual coloring of portions of said plurality of~~  
21 ~~instruments.~~

1    ~~9. The system of claim 1, wherein the application of the color coding and the pitch~~  
2    ~~mark coding to each of a plurality of instrument note formation identifiers aids in the~~  
3    ~~forming of the notes on the plurality of instruments.~~

4    ~~10. The system of claim 9, wherein the formation of the subset of said plurality of~~  
5    ~~instrument note formation identifiers that are sharp and flat notes is achieved by the~~  
6    ~~addition of sharp (#) and flat (b) symbols to the natural notes.~~

7    ~~11. The system of claim 9, wherein the formation of the plurality of instrument note~~  
8    ~~formation identifiers involves placement of the pitch mark coding to the left side of the~~  
9    ~~plurality of instrument note formation identifiers to indicate octave locations below the~~  
10    ~~base octave and to the right side to indicate octave locations above the base octave~~  
11    ~~wherein the pitch mark coding is zero pitch marks to indicate it as the beginning point.~~

12    ~~12. The system of claim 9, wherein the formation of the plurality of instrument note~~  
13    ~~formation identifiers allows a variety of manifestations including stickers to be applied to~~  
14    ~~the plurality of visual musical compositions and other constructions.~~

15    ~~13. The system of claim 2, wherein the coding of the plurality of note symbols enables~~  
16    ~~matching the plurality of note symbols to said plurality of instrument note location~~  
17    ~~identifiers which then enables the playing of music on the plurality of instruments.~~

18    ~~14. The system of claim 13, wherein the plurality of instruments encompasses the~~  
19    ~~musical instruments of the group consisting of keyboard, string, percussion, harmonica~~  
20    ~~and the like.~~

- 1    ~~15. The system of claim 2, wherein the coding of the plurality of note symbols enables~~  
2    ~~matching the plurality of note symbols to said plurality of instrument note formation~~  
3    ~~identifiers which then enables the playing of music.~~
- 4    ~~16. The system of claim 15, wherein selecting from the plurality of instruments~~  
5    ~~encompasses the group consisting of woodwind, brass, and the like.~~
- 6    ~~17. The system of claim 1, wherein the application of the color coding to at least some of~~  
7    ~~the structures of the plurality of visual musical compositions for indicating the~~  
8    ~~compositional keys of the plurality of musical compositions aids in the identification and~~  
9    ~~learning of the compositional keys.~~
- 10    ~~18. The system of claim 17, wherein the application of the color coding to the braces,~~  
11    ~~staves, lines, clef symbols, time signatures, bars, rests, dynamics, and combinations~~  
12    ~~thereof of a plurality of conventional musical staves to indicate compositional keys.~~
- 13    ~~19. The system of claim 18, wherein the application of the color coding to letters;~~  
14    ~~symbols such as circles, titles, lyrics, and combinations thereof of a plurality of~~  
15    ~~unconventional musical composition structures to indicate the compositional keys.~~
- 16    ~~20. The system of claim 1, wherein the application of the color coding to both~~  
17    ~~conventional and alternative symbols that indicate the notes sharpened and flattened in a key~~  
18    ~~signature aids in the identification and learning of the key signature.~~
- 19    ~~21. The system of claim 1, wherein the application of the color coding to at least a~~  
20    ~~portion of chord grid and other diagram structures aids in the more rapid recognition of~~  
21    ~~the chord or note.~~

- 1    ~~22. The system of claim 1, wherein the application of the color coding and pitch mark~~  
2    ~~coding to a plurality of stylized images each having a name beginning with a musical~~  
3    ~~alphabet letter name and matched to the plurality of notes of the same name to further aid~~  
4    ~~in the remembering of the plurality of notes and to add excitement for younger people~~  
5    ~~when learning music.~~
- 6    ~~23. The system of claim 22, wherein the addition of individual distinguishing marks to~~  
7    ~~the plurality of stylized images aids further in their recognition.~~
- 8    ~~24. The system of claim 22, wherein the individual distinguishing marks are earlike~~  
9    ~~projections from the head portion of the stylized images.~~
- 10    ~~25. The system of claim 22, wherein the formation of the plurality of stylized images as~~  
11    ~~animal characters.~~
- 12    ~~26. A method for facilitating improved learning of music using a color coding and a~~  
13    ~~pitch mark coding system that is applied to a plurality of musical notes and a plurality of~~  
14    ~~musical structures and constructions comprising:~~
- 15    ~~(a) providing a plurality of specially named distinct colors, each having a color name~~  
16    ~~beginning with a musical alphabet letter name, A, B, C, D, E, F, G~~
- 17    ~~(b) matching said color name and thus said plurality of specially named distinct colors~~  
18    ~~via said musical alphabet letter name to said plurality of musical notes~~
- 19    ~~(c) providing a pitch marking system to further code the plurality of musical notes so~~  
20    ~~as to identify the plurality of musical notes' precise pitch by defining the octave~~

1 ~~location of each one of the plurality of musical notes via said pitch marking system.~~

2 ~~27. The method of claim 26, wherein applying said color coding and said pitch mark~~  
3 ~~coding onto a plurality of note symbols of a plurality of visual musical compositions aids~~  
4 ~~in identification of the plurality of musical notes of said plurality of visual musical~~  
5 ~~compositions.~~

6 ~~28. The method of claim 27, wherein forming the subset of said plurality of note~~  
7 ~~symbols that are sharp and flat notes is achieved by the addition of sharp (#) and flat (b)~~  
8 ~~symbols of the same color as the natural notes.~~

9 ~~29. The method of claim 27, wherein forming the plurality of note symbols involves~~  
10 ~~placement of the pitch mark coding to the left side and right side of the plurality of note~~  
11 ~~symbols to indicate octave location except for the plurality of note symbols of the base~~  
12 ~~octave wherein the pitch mark coding is zero pitch marks to indicate the base octave as~~  
13 ~~the beginning point.~~

14 ~~30. The method of claim 26, wherein applying the color coding and the pitch mark~~  
15 ~~coding to at least a portion of each of a plurality of instrument note location identifiers~~  
16 ~~aids in the location of the plurality of musical notes on a plurality of instruments.~~

17 ~~31. The method of claim 30, wherein forming the subset of said plurality of instrument~~  
18 ~~note location identifiers that are sharp and flat notes is achieved by the addition of sharp~~  
19 ~~(#) and flat (b) symbols to the natural notes.~~

20 ~~32. The method of claim 30, wherein forming the plurality of instrument note location~~  
21 ~~identifiers involves placement of the pitch mark coding to the left side of the plurality of~~

1 ~~instrument note location identifiers to indicate octave locations below the base octave and~~  
2 ~~to the right side to indicate octave locations above the base octave wherein the pitch mark~~  
3 ~~coding is zero pitch marks to indicate it as the beginning point.~~

4 ~~33. The method of claim 30, wherein forming the plurality of instrument note location~~  
5 ~~identifiers allows a variety of manifestations including stickers that are to be applied to~~  
6 ~~instruments and also the actual coloring of portions of said plurality of instruments.~~

7 ~~34. The method of claim 26, wherein applying the color coding and the pitch mark~~  
8 ~~coding to each of a plurality of instrument note formation identifiers aids in the forming~~  
9 ~~of the notes on the plurality of instruments.~~

10 ~~35. The method of claim 34, wherein forming the subset of said plurality of instrument~~  
11 ~~note formation identifiers that are sharp and flat notes is achieved by the addition of sharp~~  
12 ~~(#) and flat (b) symbols to the natural notes.~~

13 ~~36. The method of claim 34, wherein forming the plurality of instrument note formation~~  
14 ~~identifiers involves placement of the pitch mark coding to the left side of the plurality of~~  
15 ~~instrument note formation identifiers to indicate octave locations below the base octave~~  
16 ~~and to the right side to indicate octave locations above the base octave wherein the pitch~~  
17 ~~mark coding is zero pitch marks to indicate it as the beginning point.~~

18 ~~37. The method of claim 34, wherein forming the plurality of instrument note formation~~  
19 ~~identifiers allows a variety of manifestations including stickers to be applied to the~~  
20 ~~plurality of visual musical compositions and other constructions.~~

1    ~~38. The method of claim 27, wherein the coding of the plurality of note symbols enables~~  
2    ~~matching the plurality of note symbols to said plurality of instrument note location~~  
3    ~~identifiers which then enables the playing of music on the plurality of instruments.~~

4    ~~39. The method of claim 38, wherein selecting from the plurality of instruments~~  
5    ~~encompasses the musical instruments of the group consisting of keyboard, string,~~  
6    ~~percussion, harmonica and the like.~~

7    ~~40. The method of claim 27, wherein the coding of the plurality of note symbols enables~~  
8    ~~matching the plurality of note symbols to said plurality of instrument note formation~~  
9    ~~identifiers which then enables the playing of music.~~

10    ~~41. The method of claim 40, wherein selecting from the plurality of instruments~~  
11    ~~encompasses the group consisting of woodwind, brass, and the like.~~

12    ~~42. The method of claim 26, wherein applying the color coding to at least some of the~~  
13    ~~structures of the plurality of visual musical compositions for indicating the compositional~~  
14    ~~keys of the plurality of musical compositions aids in the identification and learning of the~~  
15    ~~compositional keys.~~

16    ~~43. The method of claim 42, wherein applying the color coding to the braces, staff lines,~~  
17    ~~clef symbols, time signatures, bars, rests, dynamics, and combinations thereof of a~~  
18    ~~plurality of conventional musical staves to indicate the compositional keys.~~

19    ~~44. The method of claim 43, wherein applying the color coding to letters, symbols such~~  
20    ~~as circles, titles, lyrics, and combinations thereof of a plurality of unconventional musical~~  
21    ~~composition structures to indicate the compositional keys.~~



1    ~~45. The method of claim 26, wherein applying the color coding to both conventional and~~  
2    ~~alternative symbols that indicate the notes sharpened and flattened in a key signature aids in~~  
3    ~~the identification and learning of the key signature.~~

4    ~~46. The method of claim 26, wherein applying the color coding to at least a portion of~~  
5    ~~chord grid and other diagram structures to aid in the more rapid recognition of the chord~~  
6    ~~or note.~~

7    ~~47. The method of claim 26, wherein applying the color coding and pitch mark coding to~~  
8    ~~a plurality of stylized images each having a name beginning with a musical alphabet~~  
9    ~~letter name and matched to the plurality of notes of the same name to further aid in the~~  
10    ~~remembering of the plurality of notes and to add excitement for younger people when~~  
11    ~~learning music.~~

12    ~~48. The method of claim 47, wherein adding individual distinguishing marks to the~~  
13    ~~plurality of stylized images to aid further in their recognition.~~

14    ~~49. The method of claim 47, wherein providing the individual distinguishing marks as~~  
15    ~~earlike projections from the head portion of the stylized images.~~

16    ~~50. The method of claim 47, wherein forming the plurality of stylized images as animal~~  
17    ~~characters.~~

18

19

20

1 51. A system for facilitating improved learning and playing of music using a coding  
2 system that may be applied to a plurality of entities, comprising:

3 (a) a plurality of particularly named distinct colors, each one of said colors having a color  
4 name beginning with a musical alphabet letter name, A, B, C, D, E, F, G,

5 (b) said color names, and thus, said plurality of particularly named distinct colors, paired,  
6 via reiteration of said musical alphabet letter name, each to one out of a plurality of the  
7 group of notes of Western music customarily referred to as; A, A#/Bb, B, C, C#/Db, D,  
8 D#/Eb, E, F, F#/Gb, G, G#/Ab.

9 whereby providing color coding both for identifying musical elements such as notes, and  
10 chords on a multitude of entities that create music, and for acting as an identifier of said  
11 elements per se on a multitude of entities for the learning and playing of music.

12 52. The system of claim 51, further including indicia means for identifying each one out  
13 of a plurality of the octave groups of Western music wherein each of said plurality of  
14 musical notes is located with each of said plurality of octave groups consisting of a set of  
15 the twelve basic notes of Western music at a particular pitch grouping based upon the  
16 first note of the octave group, said twelve basic notes customarily referred to as; A,  
17 A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab.

18 53. The system of claim 52, wherein said octave groups are "C" octave groups, meaning  
19 the octave groups' first note is a "C" note, thus, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G,  
20 G#/Ab, A, A#/Bb, B.

21 54. The system of claim 52, wherein said indicia means for identifying each one of the  
22 plurality of octave groups is derived from a plurality of indicia, with a different one of

1 said indicia, whether a single indicium, or grouping of indicia acting as only one  
2 indiciu, solely identifying each one of the plurality of octave groups.

3 55. The system of claim 54, wherein said single indicium, or grouping of indicia, acting  
4 as only one indicium, and thus identifying each one of the plurality of octave groups, is  
5 assigned to each of said notes of each of said octave groups, therein acting as means for  
6 identifying the plurality of individual note pitches of each of the plurality of octave  
7 groups.

8 56. The system of claim 54, wherein said plurality of indicia is means for identifying a  
9 plurality of base octave groups as a beginning reference point for the plurality of indicia.

10 57. The system of claim 54, wherein said plurality of indicia is a plurality of vertical  
11 dash pitch marking.

6 12 58. The system of claim 57, wherein said plurality of vertical dash pitch marking is  
13 represented as a plurality of vertical dash pitch marks with a plurality of "middle C"  
14 octave groups designated as the base of said pitch marking.

15 59. The system of claim 58, wherein the "middle C" octave group base is identified with  
16 "sans pitch marking."

17 60. The system of claim 54, wherein said plurality of indicia is a plurality of counting  
18 indicia.

19 61. The system of claim 60, wherein said plurality of counting indicia manifests such  
20 that for the first octave groups above and below the "middle C" octave group base the  
21 counting indicia is one indicia, for the second octave group, the counting indicia is two

1 indicia, for the third octave group, the counting indicia is three indicia, continuing in that  
2 counting fashion for the plurality of octave groups.

3 62. The system of claim 64, wherein the plurality of indicia is a plurality of sequence  
4 indicia.

5 63. The system of claim 62, wherein said plurality of sequence indicia manifests such that  
6 for the first octave groups above and below the 'middle C' octave group base the first  
7 sequence indicia is one indicia, for the second octave groups, the next in sequence indicia  
8 is two indicia, for the third octave groups, the next in sequence indicia is three indicia, for  
9 the fourth octave groups, the next in sequence indicia is four indicia, thus continuing in  
10 that sequence fashion for the plurality of octave groups.

11 64. The system of claim 54, wherein the plurality of indicia manifests as a plurality of  
12 radiating indicia, radiating from a base octave group.

13 65. The system of claim 64, wherein said plurality of radiating indicia manifests such  
14 that the first of the radiating indicia identifies the plurality of octave groups closest to a  
15 plurality of base octave groups, and from said first of the radiating indicia, the radiating  
16 indicia then radiates out from said base octave groups by increasing in number of  
17 radiating indicia that identify each octave group, as each octave group is further removed  
18 from the base octave group.

19 66. The system of claim 54, wherein the plurality of indicia manifests in a plurality of  
20 patterns when identifying a plurality of octave groups that represent a plurality of pitches  
21 lower, and higher than the plurality of base octave groups, wherein said plurality of

1 patterns that represent said plurality of lower pitches are repeated for said plurality of  
2 higher pitches.

3 67. The system of claim 66, wherein said plurality of patterns manifests such that a first  
4 indicia represents the first octave groups above and below the "middle C" base octave  
5 group, a second indicia represents the second octave groups above and below the base  
6 octave group, a third indicia represents the third octave groups above and below the base  
7 octave group, a fourth indicia represents the fourth octave groups above and below the  
8 base octave group, continuing in that pattern manner for the plurality of octave groups  
9 beyond the fourth.

10 68. The system of claim 54, wherein the plurality of indicia manifests as a plurality of  
11 pitch-indicator indicia that indicates whether a plurality of octave groups are lower, or  
12 higher in pitch than the plurality of base octave groups.

13 69. The system of claim 68, wherein said plurality of pitch-indicator indicia that  
14 represent the plurality of octave groups of pitch lower than the plurality of base octave  
15 groups manifests as positioned to the left of the plurality of note representations of the  
16 octave groups, and to the left of a plurality of base octave group representations wherein  
17 octave group pitch indicator indicia is in a designated position different from left, and  
18 from right in relation to each one out of said plurality of base octave group  
19 representations.

20 70. The system of claim 68, wherein said plurality of pitch-indicator indicia that  
21 represent the plurality of octave groups of pitch higher than the plurality of base octave  
22 groups manifests as positioned to the right of the plurality of note representations of the

1 octave groups, and to the right of a plurality of base octave group representations wherein  
2 octave group pitch indicator indicia is in a designated position different from left, and  
3 from right in relation to each one out of said plurality of base octave group  
4 representations..

5 71. The system of claim 54, wherein the plurality of indicia manifests as a multitude of  
6 images; and colors, including black and white; and combinations of these; and in a  
7 multitude of sizes; and shapes; and sans indicia for designated octave groups within a  
8 plurality of octave groups that are identified with the plurality of indicia that is other than  
9 sans indicia.

10 72. The system of claim 52, further including the application of said color coding and  
11 said octave group coding onto at least a portion of each one of a plurality of indicia  
12 means for identifying a plurality of musical notes of a plurality of visual musical  
13 compositions, both conventional and alternative.

14 73. The system of claim 72, wherein said indicia means for identifying a plurality of  
15 musical notes of said plurality of visual musical compositions, both conventional and  
16 alternative are note symbols in the form of conventional note symbols for said  
17 conventional visual musical compositions, and are note symbols in the form of any one of  
18 a multitude of symbols for alternative visual musical compositions, including a plurality  
19 of note letters, lyrics, and disks.

20 ~~74.~~ The system of claim 72, wherein the subset of said plurality of indicia that are a  
21 plurality of sharp, and flat notes is formed by the addition of sharp, and flat symbols to  
22 the natural note symbols of said sharp and flat notes.

1    75. The system of claim 72, wherein each one of said plurality of note symbols has the  
2    octave group coding to the left side of each one of the plurality of note symbols of lower  
3    pitch than a plurality of base octave groups, and to the right side of each one of the  
4    plurality of note symbols of higher pitch than said plurality of base octave groups, with  
5    the plurality of note symbols of the plurality of base octave groups having octave group  
6    coding in a designated position different from left, and from right in relation to the  
7    plurality of note symbols to indicate the base octave group as the beginning point of  
8    reference of the octave groups

9    76. The system of claim 75, wherein said plurality of base octave groups' octave group  
10    coding identifier is sans pitch marking.

11    77. The system of claim 52, further including means for applying said color coding and  
12    said octave group coding to each one of a plurality of instruments, and to each one of a  
13    plurality of chord diagrams, and tablature for identification of a plurality of locations on  
14    said instruments to enable the locating, and thus, production of a plurality of musical  
15    notes, wherein said plurality of instruments include keyboard, string, percussion,  
16    harmonica and the like.

17    78. The system of claim 77, wherein said means for identifying said plurality of  
18    locations on said plurality of instruments are a plurality of note location identifiers.

19    79. The system of claim 78, wherein formation of the subset of said plurality of  
20    instrument note location identifiers that are a plurality of sharp and flat note location  
21    identifiers is achieved by adding sharp, and flat symbols to each one of the natural note  
22    location identifiers of each one of said sharp, and flat note location identifiers.

1 80. The system of claim 78, wherein each one of said plurality of instrument note  
2 location identifiers has the octave group coding to the left side of each one of the plurality  
3 of instrument note location identifiers of lower pitch than the base octave group, and to  
4 the right side of the plurality of instrument note location identifiers of higher pitch than  
5 the base octave group, except for the plurality of note location identifiers of the plurality  
6 of base octave groups wherein said octave group coding is sans pitch marking to indicate  
7 the base octave group as the beginning point of reference of the octave groups.

8 81. The system of claim 78, wherein said plurality of instrument note location identifiers  
9 manifests in a multitude ways for applying to a plurality of instruments, including  
10 manifesting as tangible, and electronic, and further including the actual coloring of  
11 portions of said plurality of instruments, including keys, fingerboard, strings, striking  
12 surfaces, buttons, holes, pegs, and body of said instruments.

13 82. The system of claim 52, further including the application of said color coding, and  
14 said octave group coding to at least a portion of each one of a plurality of instrument note  
15 formation identifiers as means for the identification of the mode of forming each one of a  
16 plurality of notes on each one of a plurality of instruments wherein said plurality of notes  
17 are produced via the configuring of mechanisms of said instruments, the instruments  
18 including woodwind, brass, and the like.

19 83. The system of claim 82, wherein the subset of said plurality of instrument note  
20 formation identifiers that is a plurality of sharp, and flat note formation identifiers is  
21 formed by the addition of sharp, or flat symbols, respectively, to each one of a plurality  
22 of natural note formation identifiers of each one of said plurality of sharp, and flat note  
23 formation identifiers.



1 84. The system of claim 82, wherein each one of said plurality of instrument note  
2 formation identifiers has octave group coding to the left side of each one of the plurality  
3 of instrument note formation identifiers of octave groups lower in pitch than a base  
4 octave group, and to the right side of the plurality of instrument note formation identifiers  
5 of octave groups higher in pitch than the base octave, except for the plurality of note  
6 formation identifiers of the plurality of base octave groups wherein said octave group  
7 coding is sans pitch marking to indicate the base octave group as the beginning point of  
8 reference of the octave groups.

9 85. The system of claim 82, wherein said plurality of note formation identifiers for a  
10 plurality of transposing instruments each has a note sounded identifier for identifying the  
11 actual note sounded when one of said transposing instruments produces a note, said note  
12 sounded identifier consisting of color, and octave group coding indicia to identify said  
13 note sounded.

14 86. The system of claim 85, wherein said note sounded identifier manifests as a note  
15 sounded identifier box formed as a quadrilateral having a color and pitch mark-coded  
16 disk within said quadrilateral.

17 87. The system of claim 82, wherein said plurality of note formation identifiers in the  
18 form of slide position identifiers for a plurality of trombone instruments each has partial  
19 indicators to identify a plurality of partial adjustments in a plurality of trombone tube  
20 slide positions, with each one out of said adjustments indicated as one out of a plurality  
21 of equidistant increments of distance, and with each one out of said increments starting  
22 from one out of a plurality of partial base indicia which indicates no adjustment, with the  
23 increments to the right of said base indicia indicating a lengthening of said trombone tube

1 in order to flatten sound produced when the particular note adjusted is played, and the  
2 increments to the left of the base indicia indicating a shortening of the trombone tube in  
3 order to sharpen sound produced when the particular note adjusted is played.

4 88. The system of claim 87, wherein the partial indicia base is indicated by a dot directly  
5 below the disks of the trombone identifier, and said equidistant increments are indicated  
6 via parallel short vertical lines rising perpendicularly from a horizontal bar radiating out  
7 from said dot base.

8 89. The system of claim 82, wherein the plurality of instrument note formation identifiers  
9 manifests in a multitude of ways that are applied to a plurality of visual musical  
10 compositions, both conventional and alternative.

11 90. The system of claim 52, wherein the application of the color, and octave group  
12 coding of the system to a plurality of note location, and formation identifiers for  
13 instruments is such that each identified note may be matched with like-coded note  
14 symbols for musical compositions.

15 91. The system of claim 52, further including a plurality of distinct images wherein each  
16 one of said distinct images is paired with a note name chosen from the group of note  
17 names of Western music, A, B, C, D, E, F, G, and the sharp and flat names of said notes.

18 92. The system of claim 91, wherein said plurality of distinct images is a plurality of  
19 particularly named distinct images, each one of said images having an image name  
20 beginning with a musical alphabet letter name, A, B, C, D, E, F, G, with each one of said  
21 image names paired, via the reiteration of said musical alphabet letter names, to one of  
22 the said note names of Western music.

1 93. The system of claim 92, wherein the images are stylized animal characters.

2 94. The system of claim 91, further including a plurality of individual distinguishing  
3 marks to aid in the recognition of each of the images.

4 95. The system of claim 94, wherein said distinguishing marks are ear, antennae, tuft,  
5 and tail-like projections.

6 96. The system of claim 52, further including a plurality of assignments of coding to at  
7 least some of a plurality of structures of a plurality of visual musical compositions to  
8 facilitate the identification of a plurality of compositional keys, as well as other elements  
9 of the plurality of musical compositions.

10 97. The system of claim 96, wherein said assignment of coding to a plurality of braces,  
11 staves, lines, clef symbols, time signatures, bar, rests, dynamics, and to combinations  
12 thereof of a plurality of conventional musical structures facilitates the identification of  
13 compositional keys.

14 <sup>98</sup>  
~~99~~ The system of claim 96, wherein said assignment of coding to a plurality of letters,  
15 symbols, titles, lyrics, and to combinations thereof of a plurality of both conventional and  
16 unconventional musical composition structures facilitates the identification of  
17 compositional keys, staff components, notes, and chords.

18 <sup>99.</sup>  
~~100~~ The system of claim 96, wherein said assignment of coding to a plurality of sharp,  
19 and flat symbols of key signatures, both conventional and unconventional, of a plurality  
20 of musical compositions enables the identification of the notes sharpened, and flattened in a  
21 plurality of key signatures.

*100.*

1 ~~101.~~ The system of claim 52, further including an alternative time duration system  
 2 wherein the basic time duration unit is a color-coded horizontal rectangle representing a  
 3 quarter note, with time durations of longer length than a quarter note created by the  
 4 addition of fully-colored, and partially-colored quarter note rectangles, the type and  
 5 number of said rectangles added depending upon the time duration to be represented, and  
 6 further, with time durations of shorter length than a quarter note created by the addition  
 7 of partially-colored quarter note rectangles, wherein a half-colored quarter note unit  
 8 represents an eighth note, and a quarter-colored quarter note unit represents a sixteenth  
 9 note.

*101.*

10 ~~102.~~ The system of claim 52, further including the assignment of the coding to at least a  
 11 portion of each one out of a plurality of chord grids.

*102.*

12 ~~103.~~ The system of claim <sup>101</sup>~~102~~, wherein the color coding is assigned to the grid lines of  
 13 said plurality of chord grids to identify the chord names of the chord grids.

*103.*

14 ~~104.~~ The system of claim <sup>101</sup>~~102~~, wherein the color coding is assigned to the fret number of  
 15 said plurality of chord grids to identify the chord names of the chord grids.

*104.*

16 ~~105.~~ The system of claim 78, wherein a plurality of note location identifiers are applied  
 17 to each one out of a plurality of chord grids to identify the notes of the chords that are  
 18 represented by each one out of said plurality of chord grids.

*105.*

19 ~~106.~~ The system of claim 52, further including the assignment of the coding to at least a  
 20 portion of each one out of a plurality of tablature constructions.

*106.*

21 ~~107.~~ The system of claim <sup>105</sup>~~106~~, wherein the color coding is assigned to at least one out of  
 22 a plurality of the elements that comprise one out of a plurality of tablature constructions.

*Rule 1.126*

1 including a plurality of nut, string, bar, and time signature representations, in order to  
2 identify the compositional key of the tablature.

3 <sup>107</sup>~~108~~. The system of claim 78, wherein the coding is assigned to each one out of a  
4 plurality of fret number note location identifiers of said plurality of tablature  
5 constructions to identify the notes of each one out of said plurality of tablature.

6 <sup>108</sup>~~109~~. A system for facilitating improved learning and playing of music using a coding  
7 system that may be applied to a plurality of entities, comprising:

8 a plurality of distinct colors, each one of said colors paired with a note name chosen from  
9 the group of note names of Western music, A, B, C, D, E, F, G, and the sharp and flat  
10 names of said notes; the colors combined with indicia means for identifying each one out  
11 of a plurality of the octave groups of Western music,

12 whereby providing color and octave coding both for identifying musical elements such as  
13 octave groups, notes, and chords, on a multitude of entities that create music, and for  
14 acting as an identifier of said elements per se on a multitude of entities for the learning  
15 and playing of music.

16 <sup>109</sup>~~110~~. The system of claim <sup>108</sup>~~109~~, further including a plurality of distinct images, each  
17 different one of said images paired with a note name chosen from the said group of note  
18 names of Western music,

19 <sup>110</sup>~~111~~. The system of claim <sup>109</sup>~~110~~, further including a plurality of particularly named distinct  
20 images, each one of said images having an image name beginning with a musical  
21 alphabet letter name, A, B, C, D, E, F, G, and paired, via the reiteration of said musical

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1 alphabet letter name, each to one out of a plurality of the notes of Western music  
2 customarily referred to as, A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab.

3 <sup>111,</sup> ~~112~~ <sup>108</sup> The system of claim 109, further including a plurality of image distinguishing  
4 marks, each one of said marks paired with a note name chosen from the said group of  
5 note names of Western music,

6 <sup>112</sup> ~~113~~ A system for facilitating improved learning and playing of music using a coding  
7 system that may be applied to a plurality of entities, comprising:

8 an indicia means for identifying each particular octave group of a plurality of octave  
9 groups wherein each of said plurality of musical notes is located, each of said plurality of  
10 octave groups consisting of a plurality of the twelve basic notes of Western music with  
11 each note of the said twelve notes being at a different pitch for each octave group, the  
12 twelve basic notes customarily referred to as: A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F,  
13 F#/Gb, G, G#/Ab, with said means for identifying each one of the plurality of octave  
14 groups derived from a plurality of indicia, and with a different one of said indicia,  
15 whether a single indicium, or grouping of indicia acting as only one indicium, solely  
16 identifying each one of the plurality of octave groups,

17 whereby providing coding means both for identifying the octave group location of a  
18 plurality of musical notes on a multitude of entities that create music, and for acting as an  
19 identifier of octave groups per se on a multitude of entities for the learning and playing of  
20 music.

21 <sup>113</sup> <sup>112</sup> ~~114~~ The system of claim 113, further including a plurality of distinct colors, each

1 one of said colors paired with a note name chosen from the group of note names of  
2 Western music, A, B, C, D, E, F, G, and the sharp and flat names of said notes.

3 <sup>114</sup>  
~~115~~. The system of claim <sup>112</sup>~~113~~, further including a plurality of particularly named distinct  
4 colors, each one of said colors having a color name beginning with a musical alphabet  
5 letter name, A, B, C, D, E, F, G, and paired, via reiteration of said musical alphabet letter  
6 name, each to one out of a plurality of the notes of Western music customarily referred to  
7 as, A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab.

8 <sup>115</sup>  
~~116~~. The system of claim <sup>112</sup>~~113~~, further including a plurality of distinct images, each one  
9 of said images paired with a note name chosen from the group of note names of Western  
10 music, A, B, C, D, E, F, G, and the sharp and flat names of said notes.

11 <sup>116</sup>  
~~117~~. The system of claim <sup>112</sup>~~113~~, further including a plurality of image distinguishing  
12 marks, each one of said marks paired with a note name chosen from the group of note  
13 names of Western music, A, B, C, D, E, F, G, and the sharp and flat names of said notes.

14 <sup>117</sup>  
~~118~~. A system for facilitating improved learning and playing of music using a coding  
15 system that may be applied to a plurality of entities, comprising:

16 a plurality of distinct images, each one of said images paired with a note name chosen  
17 from the group of note names of Western music, A, B, C, D, E, F, G, and the sharp and  
18 flat names of said notes; the images combined with indicia means for identifying each  
19 one out of a plurality of the octave groups of Western music,

20 whereby providing image and octave group coding both for identifying musical elements  
21 such as notes, and chords for a multitude of entities that create music, and for acting as an

1 identifier of said elements per se on a multitude of entities for the learning and playing of  
2 music.

3 <sup>118</sup>~~119~~. The system of claim <sup>117</sup>~~118~~, wherein said plurality of distinct images is a plurality of  
4 particularly named distinct images, each one of said images having an image name  
5 beginning with a musical alphabet letter name, A, B, C, D, E, F, G, with each one of said  
6 image names paired, via the reiteration of said musical alphabet letter names, to a  
7 different one of the said note names of Western music.

8 <sup>119</sup>~~120~~. The system of claim <sup>118</sup>~~119~~, wherein each one out of said plurality of distinct images  
9 has a plurality of distinguishing marks, with each different one of said marks paired with  
10 a different one of the note names of Western music.

11 <sup>120</sup>~~121~~. The system of claim <sup>117</sup>~~118~~, further including a plurality of distinct colors, each  
12 different one of said colors paired with a different one of the said note names of Western  
13 music.

14 whereby providing coding means both for identifying the octave group location of a  
15 plurality of musical notes on a multitude of entities that create music, and acting as an  
16 identifier of octave groups per se on a multitude of entities for the learning and playing of  
17 music.

18 <sup>121</sup>~~122~~  
19 A method for facilitating improvement of learning and playing of music by providing  
20 coding for applying to a plurality of entities taken from the group of coding elements  
21 consisting of:



- 1 (a) providing a plurality of distinct colors, each one of said colors paired with a note  
2 name chosen from the group of note names of Western music, A, B, C, D, E, F, G, and  
3 the sharp and flat names of said notes; the colors each combined with indicia means for  
4 identifying each one out of a plurality of the octave groups of Western music,
- 5 (b) providing a plurality of particularly named distinct colors, each one of said colors  
6 having a color name beginning with a musical alphabet letter name, A, B, C, D, E, F, G,  
7 with each one of the color names paired, via the reiteration of said musical alphabet letter  
8 name, each to one out of a plurality of note names of Western music customarily referred  
9 to as, A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab,
- 10 ((c) providing an indicia means for identifying each one out of a plurality of the octave  
11 groups of Western music, wherein said octave group identification is derived from a  
12 plurality of indicia, with a different one of said indicia, whether a single indicium, or  
13 grouping of indicia acting as only one indicium, solely identifying each one of the  
14 plurality of octave groups,
- 15 (d) providing a plurality of distinct images, each one of said images paired with a note  
16 name chosen from the group of note names of Western music, A, B, C, D, E, F, G, and  
17 the sharp and flat names of said notes; the images further combined with a plurality of  
18 particularly named distinct colors, each said color having a color name beginning with a  
19 musical alphabet letter name, A, B, C, D, E, F, G, with each one of said color names  
20 paired, via the reiteration of said musical alphabet letter names, each to one out of a  
21 plurality of the group of notes names of Western music customarily referred to as; A,  
22 A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab,

- 1 (e) providing a plurality of distinct images, each one of said images paired with a note  
2 name chosen from the group of note names of Western music, A, B, C, D, E, F, G, and  
3 the sharp and flat names of said notes; the images further combined with means for  
4 identifying each one out of a plurality of the octave groups of Western music.
- 5 (f) providing a plurality of particularly named distinct images, each one of said images  
6 having an image name beginning with a musical alphabet letter name, A, B, C, D, E, F,  
7 G; with each one of said image names paired, via the reiteration of said musical alphabet  
8 letter name, to one of the note names of Western music customarily referred to as; A,  
9 A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab; the images further combined  
10 with means for identifying each one out of a plurality of the octave groups of Western  
11 music.
- 12 (g) providing a plurality of distinguishing marks of distinct images, each one of said  
13 marks paired with a note name chosen from the group of note names of Western music,  
14 A, B, C, D, E, F, G, and the sharp and flat names of said notes, in combination with  
15 means for identifying each one out of a plurality of the octave groups of Western music,
- 16 (h) applying said provided elements to any one of said plurality of entities in such a  
17 manner that said applied coding elements applied to at least more than one or part of one  
18 of said entities has at least one of the same coding elements applied to said parts when the  
19 parts are correlated one to another.
- 20 whereby selecting from said group of coding elements and application method is enabling  
21 of a plurality of coding configurations of the coding elements that may be applied to a  
22 multitude of entities both for identifying musical elements such as notes, and chords for a

1 multitude of entities that create music, and for acting as identifiers of said elements per se  
2 on a multitude of entities for the learning and playing of music.

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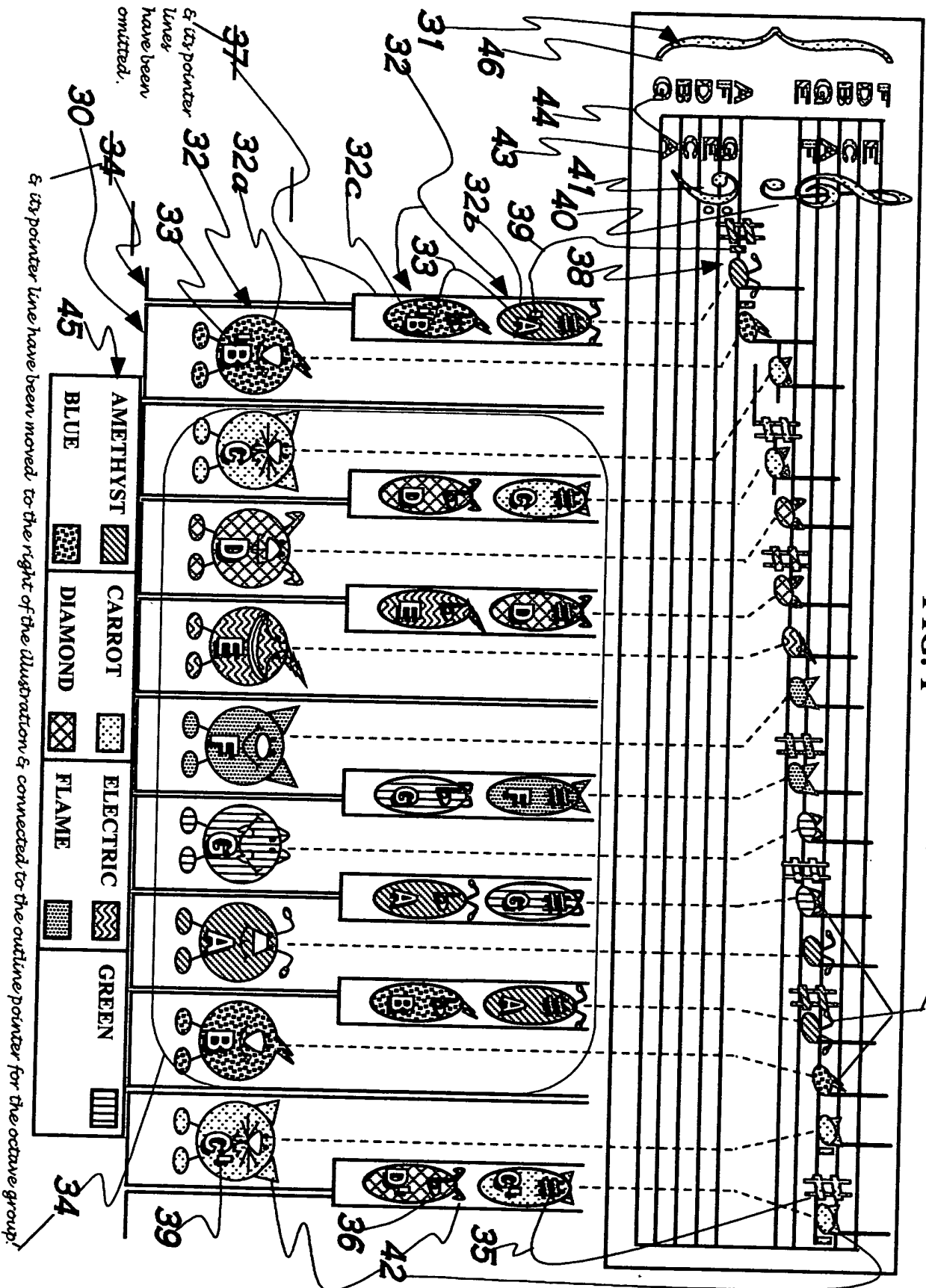
1 ABSTRACT

2 ~~A method facilitating the learning of music by matching coded note symbols (38) of~~  
3 ~~musical compositions to coded note location and formation identifiers (32) of~~  
4 ~~instruments. Colors, each having a name beginning with one of the letter names of the~~  
5 ~~musical alphabet (45), are combined with pitch marks (39), enabling the coding of~~  
6 ~~musical notes. In the preferred embodiment of the invention, the colors are paired with~~  
7 ~~stylized animal images (50, 52, 54, 56, 58, 60, 62). These animal images' names are~~  
8 ~~coupled with the color names of the invention via reiteration of the first letter of the~~  
9 ~~names (50, 52, 54, 56, 58, 60, 62) to enhance the remembering of the relationship~~  
10 ~~between color and note. The invention's color coding system is also applied to musical~~  
11 ~~composition structures (31, 40, 41, 43, 44, 46, 92, 93, 94, 95) for easy identification of~~  
12 ~~musical elements~~

13 ABSTRACT

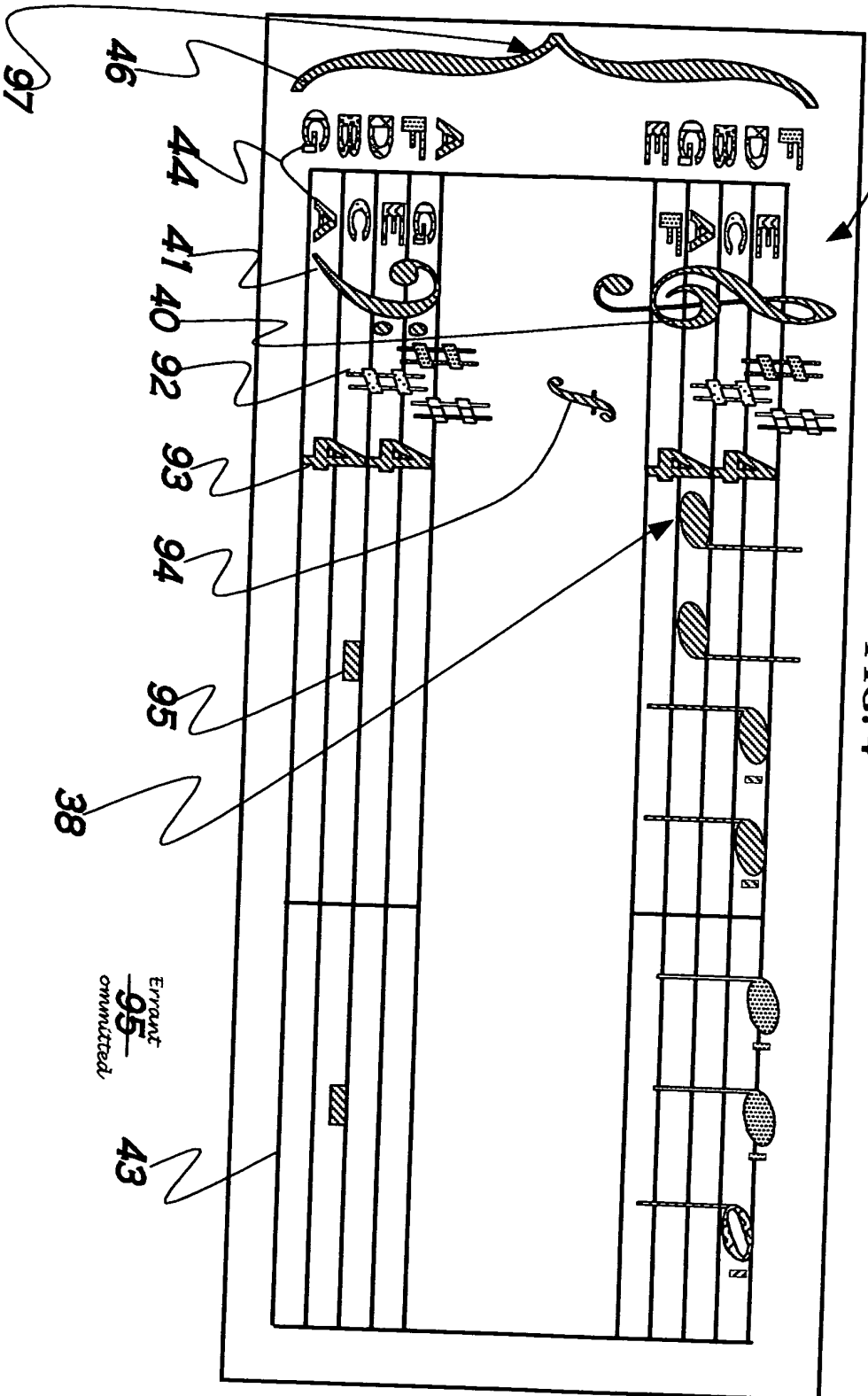
14 A method facilitating the learning of music by matching coded note symbols of musical  
15 compositions to coded note location and formation identifiers of instruments. Colors, in  
16 the preferred embodiment each having a name beginning with one of the letter names of  
17 the musical alphabet, are combined with octave group pitch marks, enabling the coding  
18 of musical notes. In the preferred embodiment of the invention, the colors are paired  
19 with stylized animal images. These animal images' names are coupled with the color  
20 names of the invention via reiteration of the first letter of the names to enhance the  
21 remembering of the relationship between color and note. The invention's color coding  
22 system is also applied to musical composition structures for easy identification of musical  
23 elements such as compositional keys and key signature.

Distinguishing Features added to note symbols, as described in specifications



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FIG. 4



AMETHYST		CARROT		ELECTRIC		GREEN	
BLUE		DIAMOND		FLAME			

Errant  
95  
omitted

FIG. 7

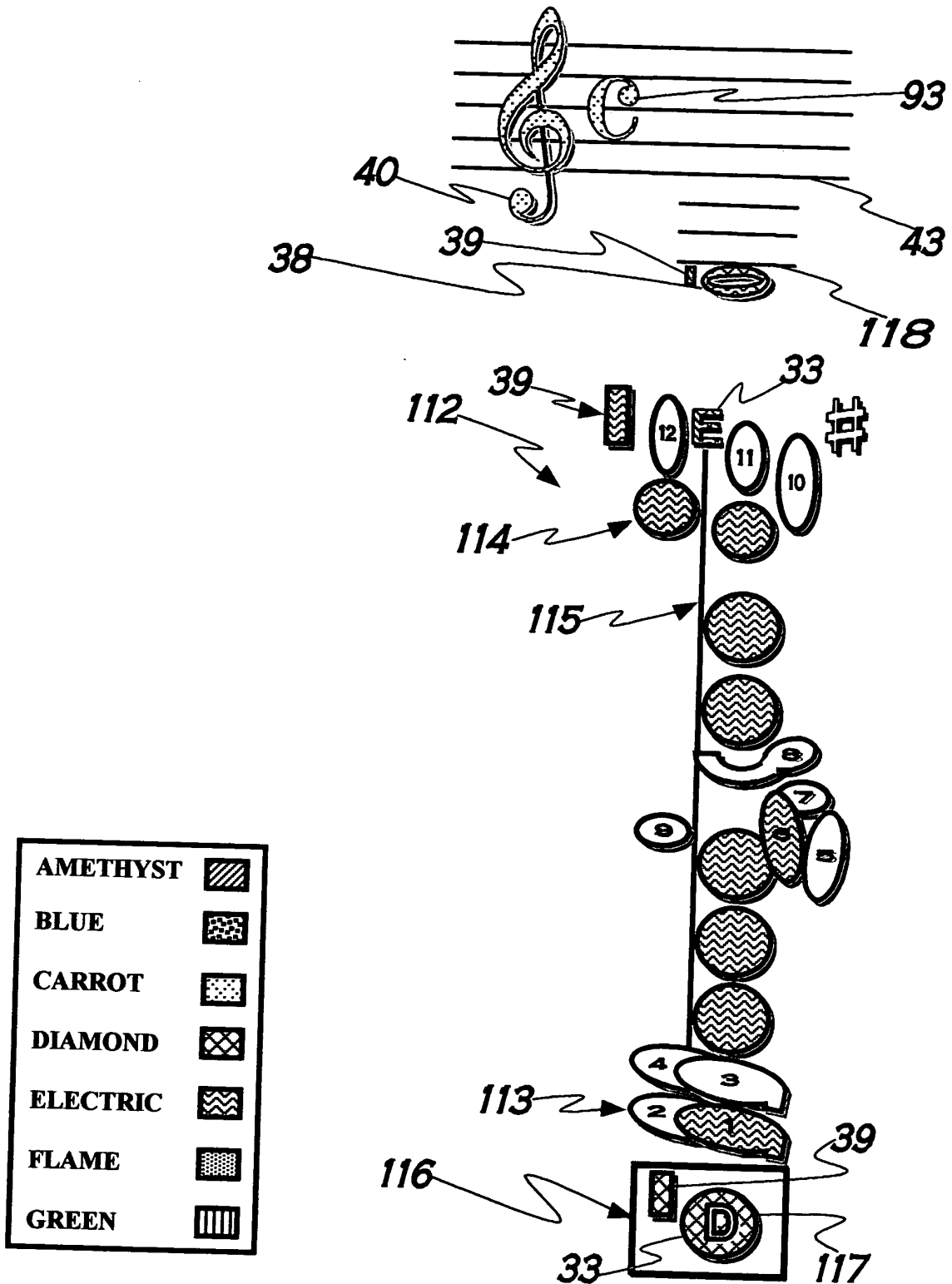
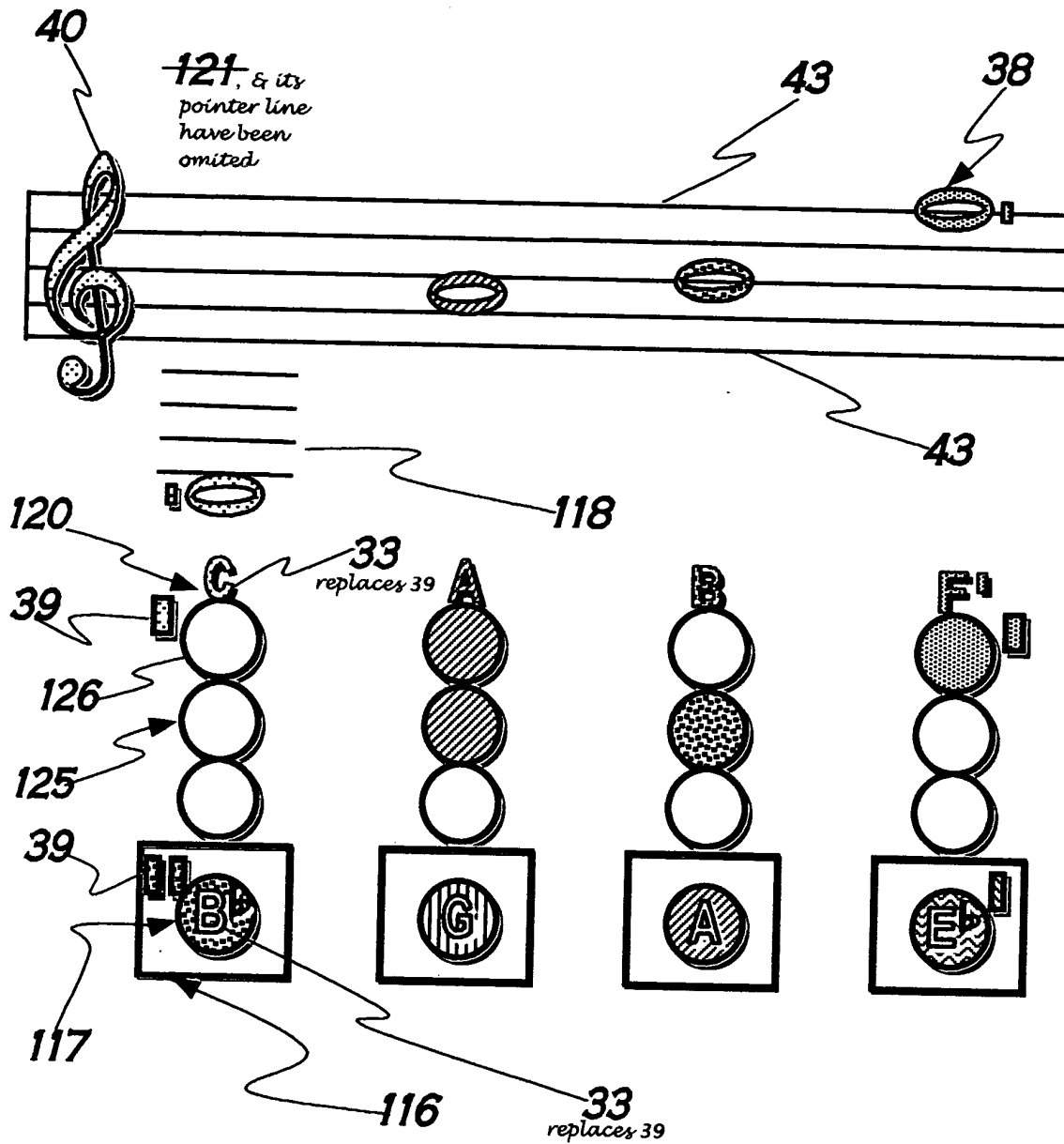


FIG. 8



AMETHYST		CARROT		ELECTRIC		GREEN	
BLUE		DIAMOND		FLAME			



FIG. 9

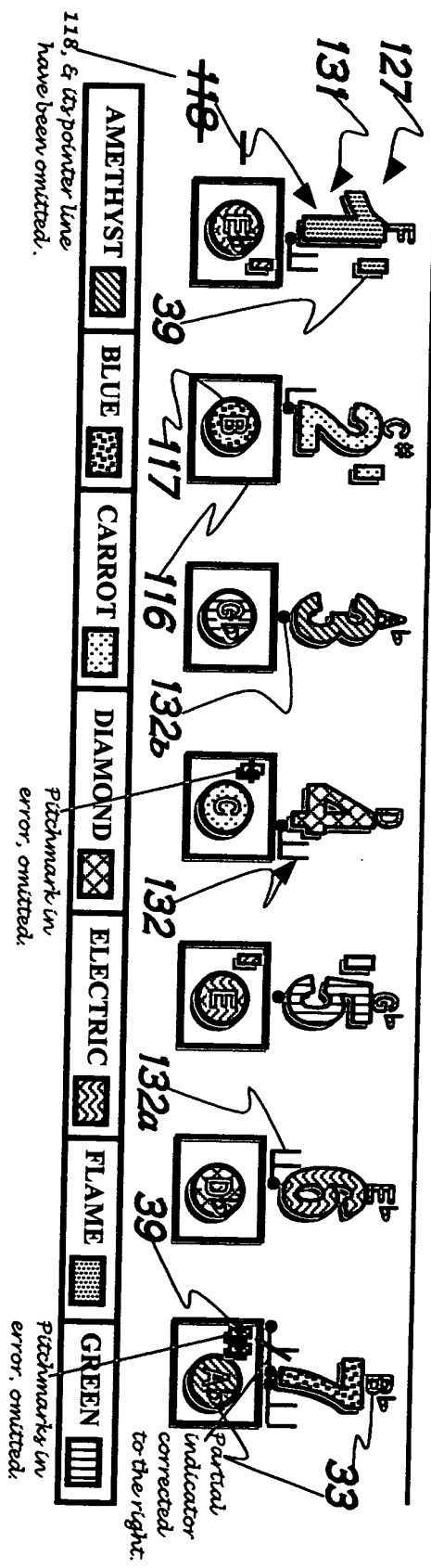


FIG. 10

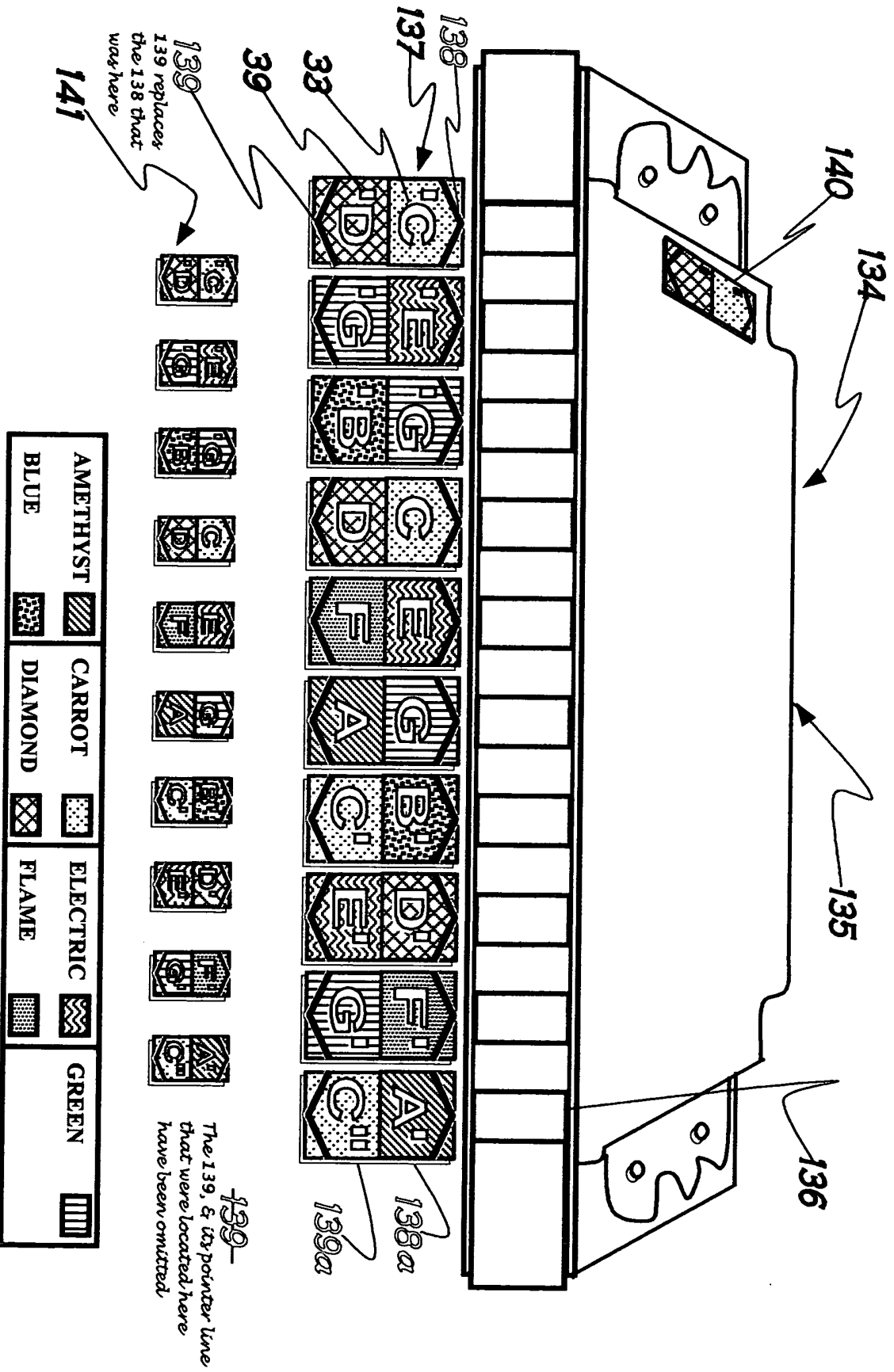


FIG. 11

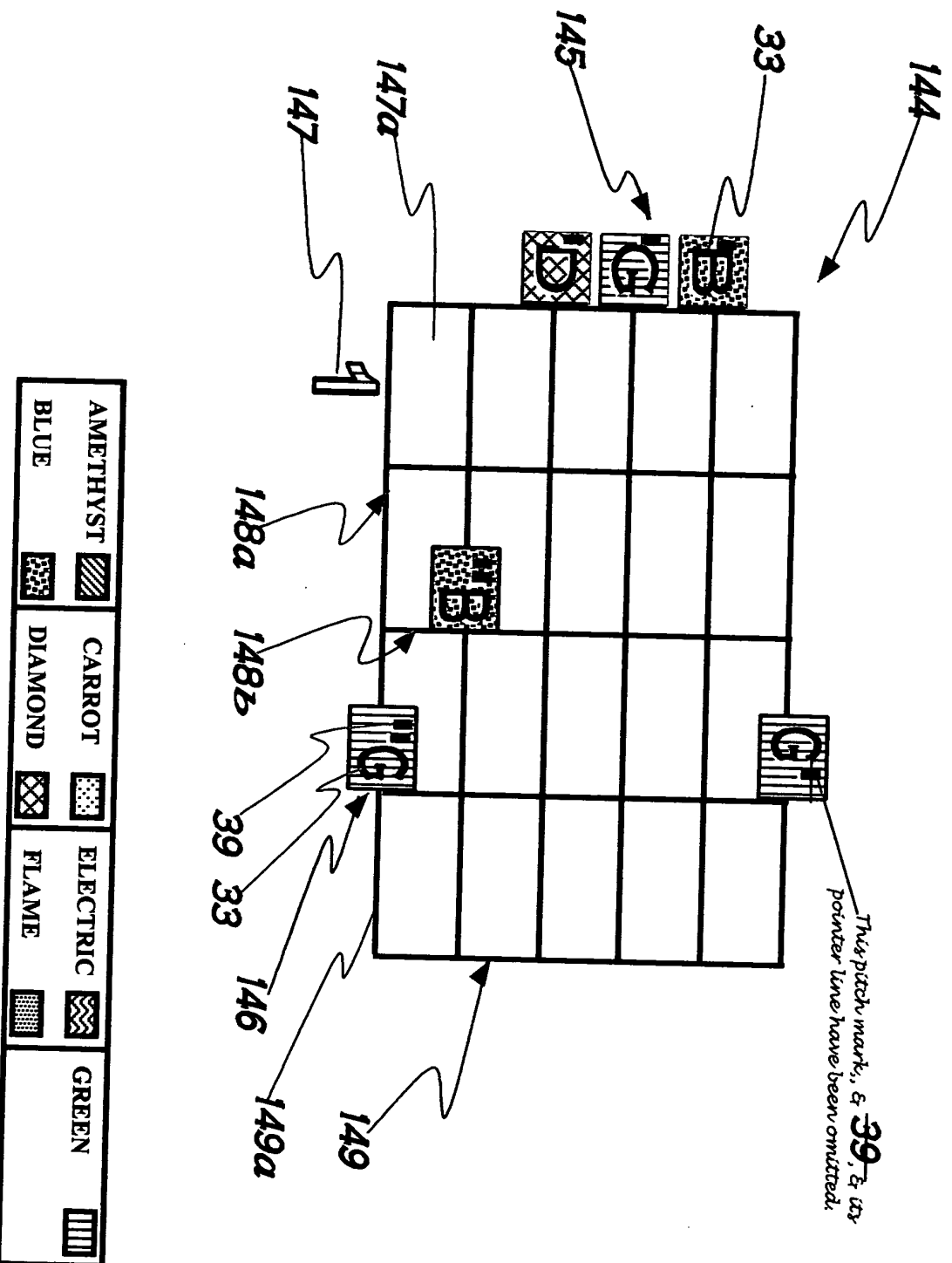
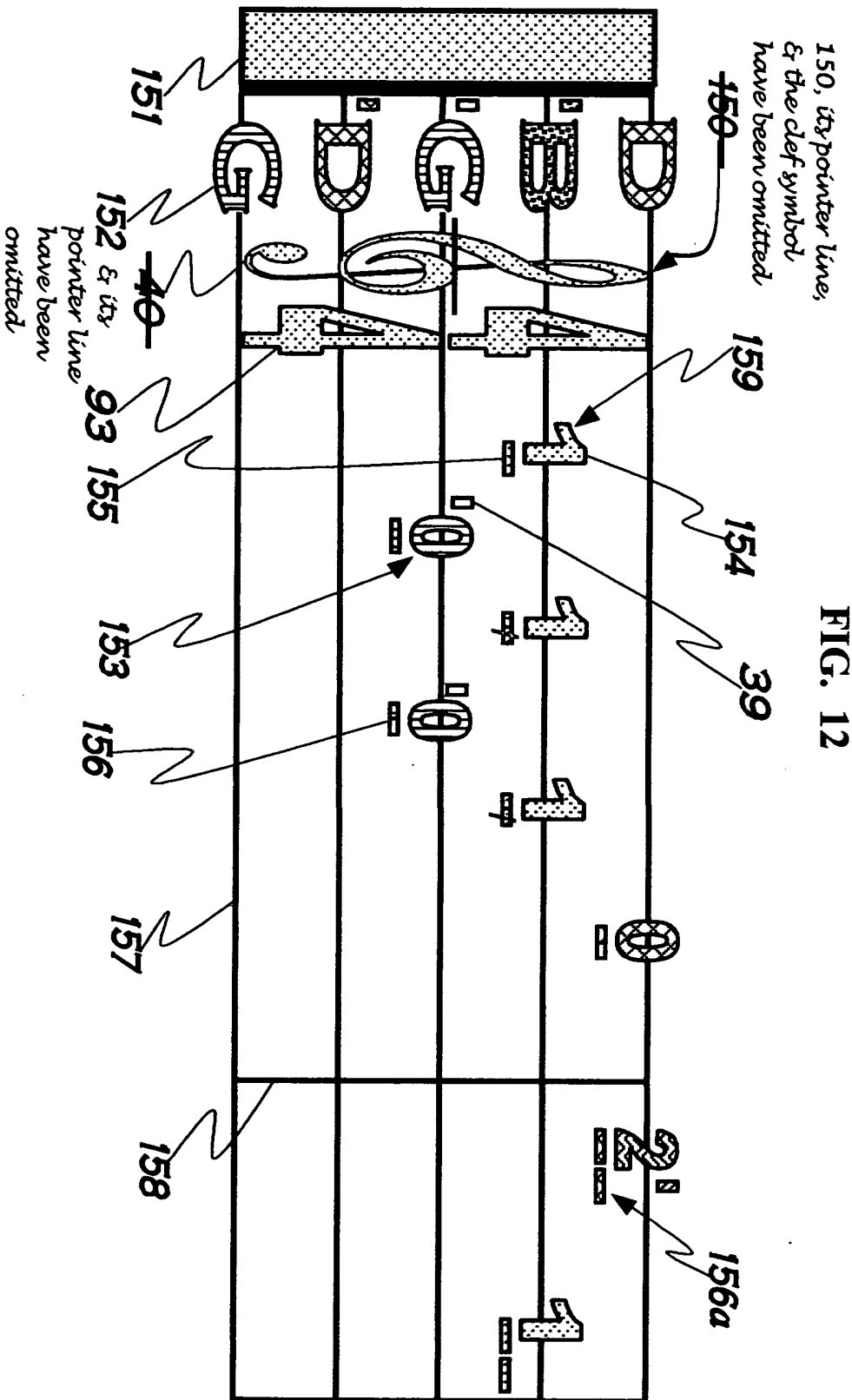


FIG. 12



AMETHYST	CARROT	ELECTRIC	GREEN
BLUE	DIAMOND	FLAME	

The diagram illustrates a text processing system. At the top, the input text "Twinkle Twinkle Little Star" is shown. Below it, the output text "Twinkle Twinkle Little Star" is shown, with various annotations and labels. The labels include 160, 161, 163, 164, 33, 156a, 155, 39, 162, 35, and 33. The text is processed through a series of steps, with the final output being "Twinkle Twinkle Little Star". The diagram shows the transformation of the input text into the output text, with various annotations and labels indicating the processing steps.








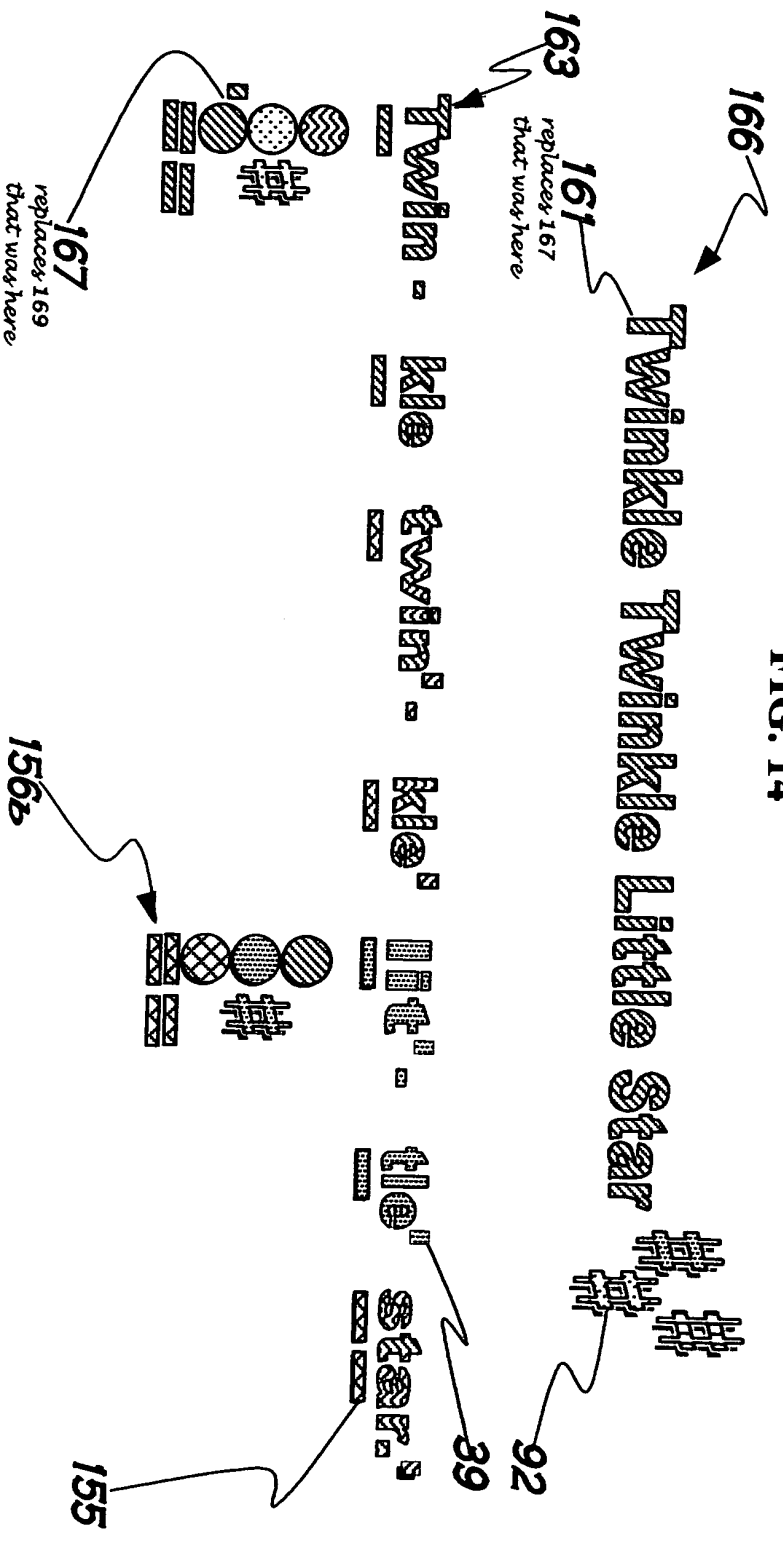
AMETHYST		CARROT		ELECTRIC		GREEN	
BLUE		DIAMOND		FLAME			

FIG. 14



AMETHYST		CARROT		ELECTRIC		GREEN	
BLUE		DIAMOND		FLAME			